history of Graphic Design
ArtH 4901

- Introduction
- First Things First Manifesto (original)
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- 01/23/01: Contemporary Overview 2
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- 01/30/01: Incunabula through Renaissance
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Lascaux cave painting



Early Name	Probable Meaning	Greek Name
Āleph	Ox	Alpha
Bēth	House	Bēta
Gimel	Camel	Gamma
Dāleth	Folding door	Delta
Hē	Lattice window	Epsilon
Wāw	Hook, nail	
Zayin	Weapon	Zēta
Hēth	Fence, Barrier	Ēta
Tēth	A winding (?)	Thēta
Yōd	Hand	Iōta
Kaph	Bent Hand	Kappa
Lāmed	Ox-goad	Lambda
Mēm	Water	Mu
Nūn	Fish	Nu
Sāmek	Prop (?)	Xei
'Ayin	Eye	Ou
Pē	Mouth	Pei
Sādē	Fish-hook (?)	
Kōph	Eye of Needle (?)	Koppa
Rēsh	Head	Rho
Shin, sin	Tooth	Sigma, san
Taw	Mark	Tau

Cretan pictographs | Phoenician | Early Greek | Classical Greek | Latin | Modern English

3–1

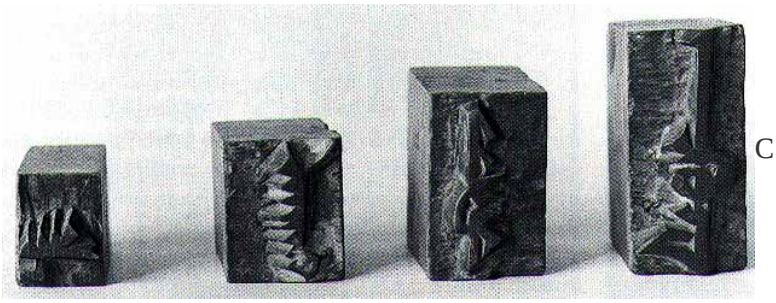
evolution of Western alphabets



Chinese scroll (vertical reading)



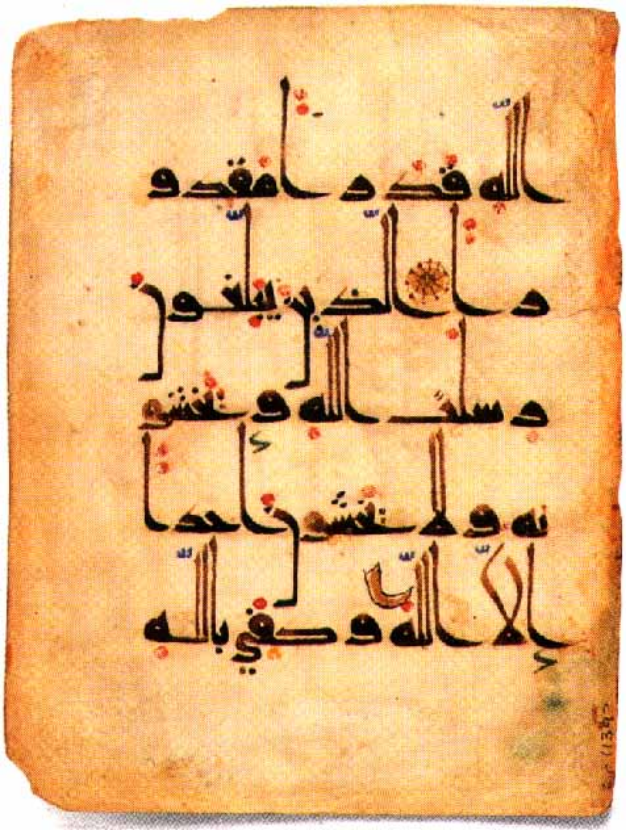
Diamond Sutra: oldest complete printed book 868AD



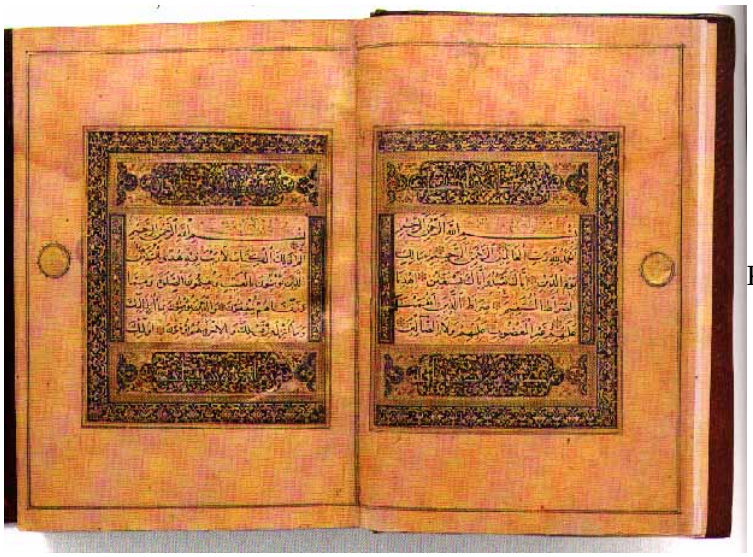
Chinese movable types c. 1300BC



Korean metal type book (coincident w/Gutenberg)

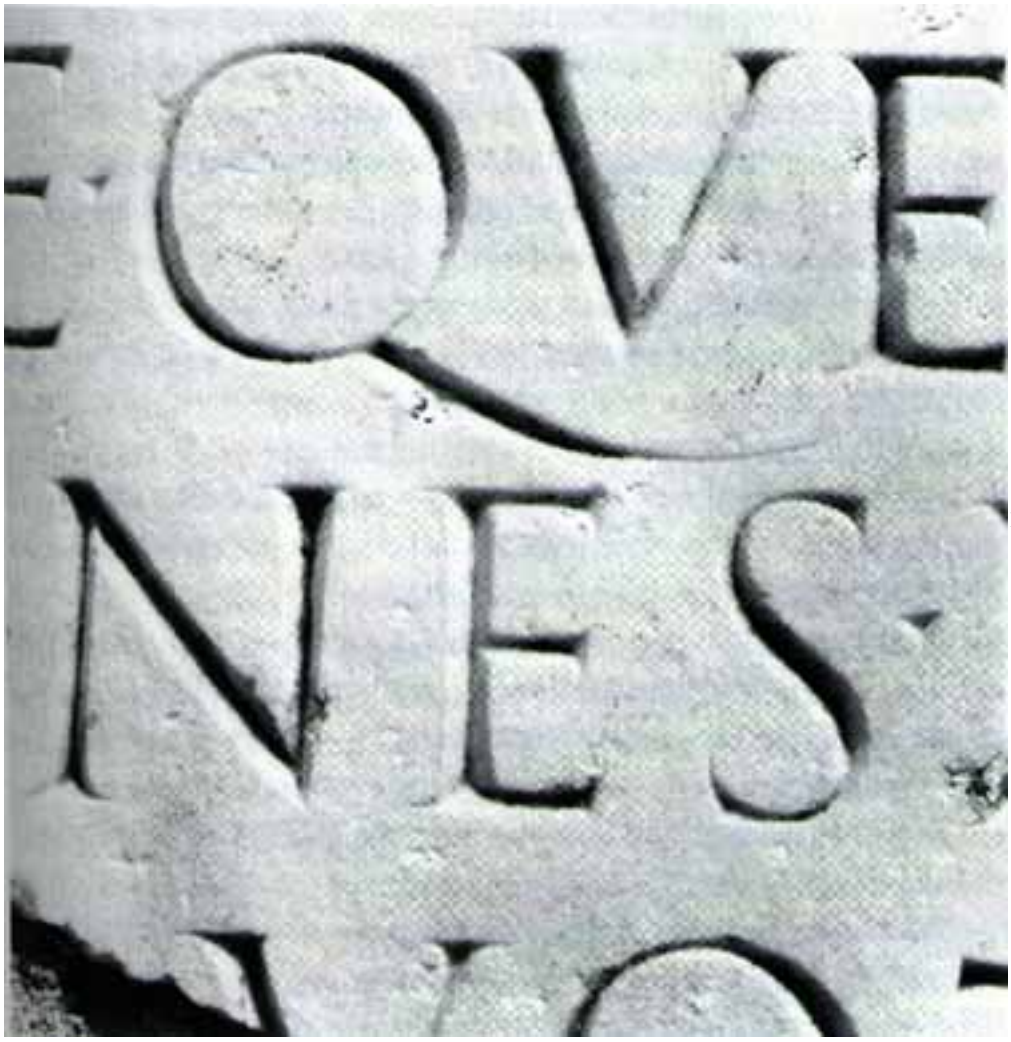


Kufic script, approx. 1000AD: Koran

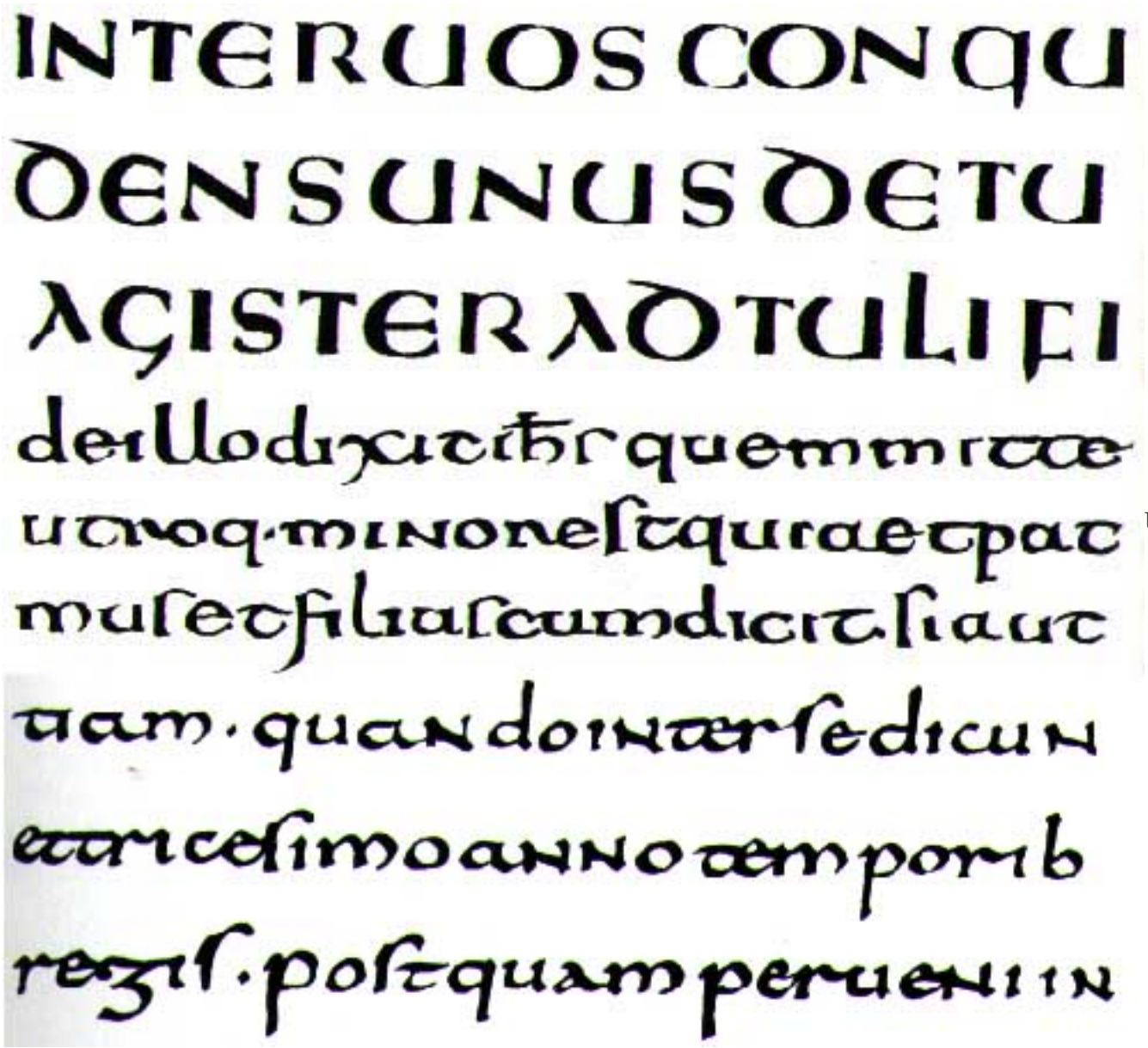


Koran: 1490s (Turkey)

next



monumental capitals, Roman tomb



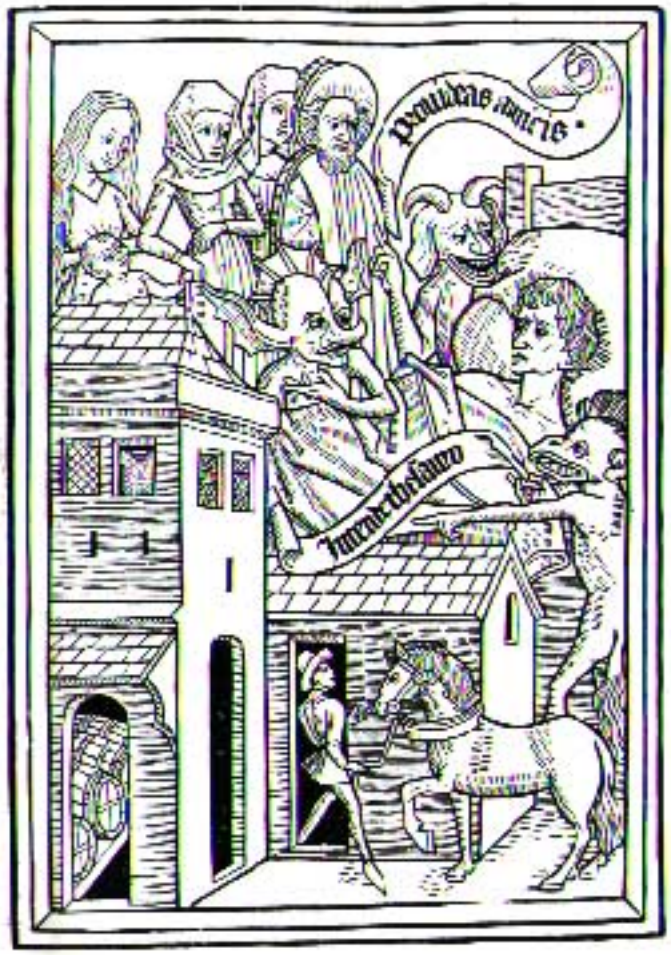
Uncials, half-uncials, Caroline miniscules

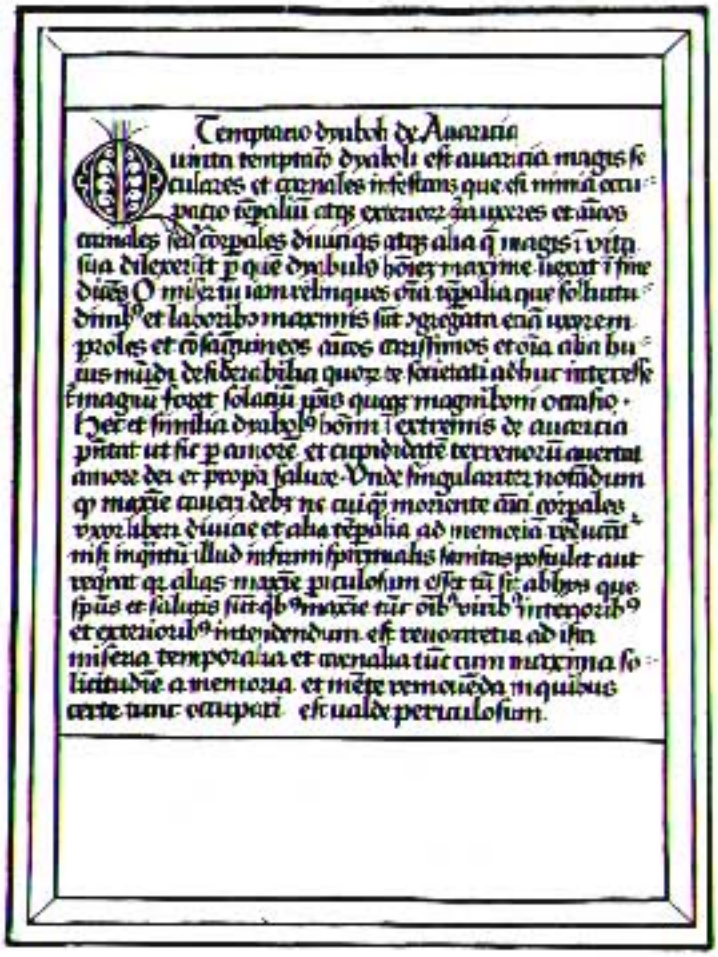


The Book of Durrow, 680



Douce Apocalypse, 1265





Temptacio dyaboli de Auaricia

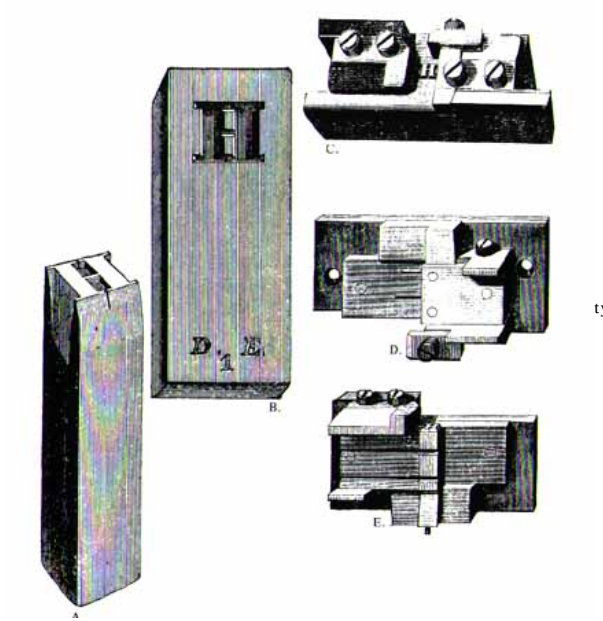
Una temptacio dyaboli est auaricia magis se
culares et mundales infestans que est mera cu
pido terrenorum atq exercens in curas et affec
tiones seculares diuinas atq alia q magis i vita
sua dilexerit p que dyabulo homines maxime incedit i mor
tem O miser tu iam relinques ea terrena que solicitu
dinib⁹ et laboribus maximis sit congregata ea uxorem
proles et consanguineos amos amicissimos et ocia alia hu
ius mundi desiderabilia quor e societati adhuc interesse
magnu foret solacii pro quag magnitudine omisso.
Hec et similia dyabolus homini extremis de auaricia
pugnat ut sic p amore et cupiditate terrenorum careat
amore dei et propria salute. Vnde singulariter notandum
q maxie auaricia debet ne aliq moriente ab corporales
vxor liberi diuitie et alia terrena ad memoria reuocari
nisi inquantu illud in rem spiritualis hominis possulet aut
videat q aliqs maxie periculosum est tu si ab hijs que
spus et salutis sit qb⁹ maxie tur oib⁹ viris interioris
et exterioris intendendum est tenuitenus ad ista
miseria temporalia et mundialia tue cure nuxima so
licitudie a memoria et mente remouenda in quibus
certe nunc occupati est valde periculosum.

Ars Moriendi, 1466, block-book

next



woodcut
from "the book of trades" (1568)
left to right, top to bottom: parchment maker, papermaker, typefounder pouring lead, printer removing sheet and inking, "designer" draws for woodcut or engraving, woodblock cutter, illuminator, bookbinder



typecasting elements (from early 19th century): punch, matrix, type molds (3)



"gutenberg"/42-line bible, 1450-1455



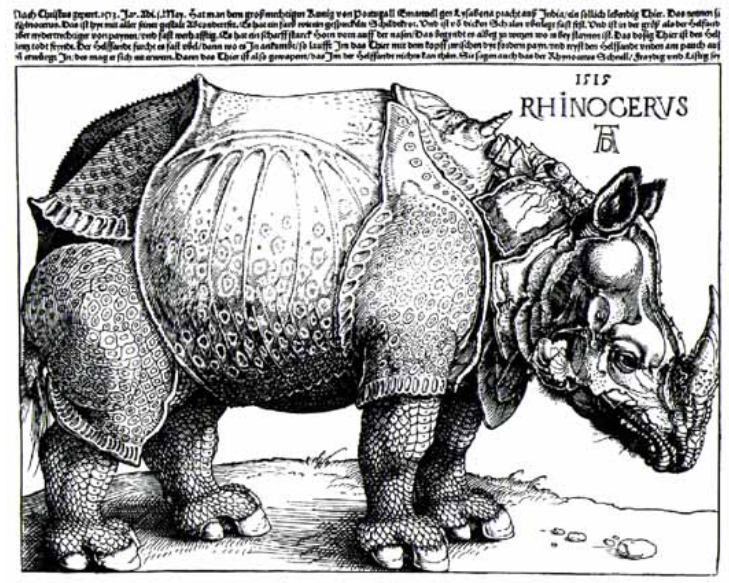
gothic type sample (as used in gutenberg bible)

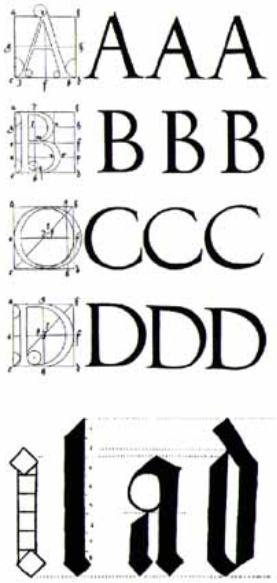


fust: detail of "psalter in latin", 1457



fust: "rationale divinorum officiorum," 1459





Albrecht Dürer, broadside, woodcut, 1515 (rhino)/type diagrams from Underweisung der Messung, 1525

next

bat ille ihesus: q quom ꝑmū auſes uocaret̄ moiſes figurā
ihesum uocari: ut dux militię delectus eſſet aduerſus am
nabant filios iſrabel: et aduerſariū debellaret ꝑ noīs figu

eſſe ſenſum ſemitaſ queritur. tanq̄ illi ad cogita
quadrigiſ opuſ eēt. Democritus quaſi in puteo q
ut funduſſit nullus: ueritatem iacere demerſam

Sweynheym & Pannartz, type specimens: top, 1465/bottom, 1467

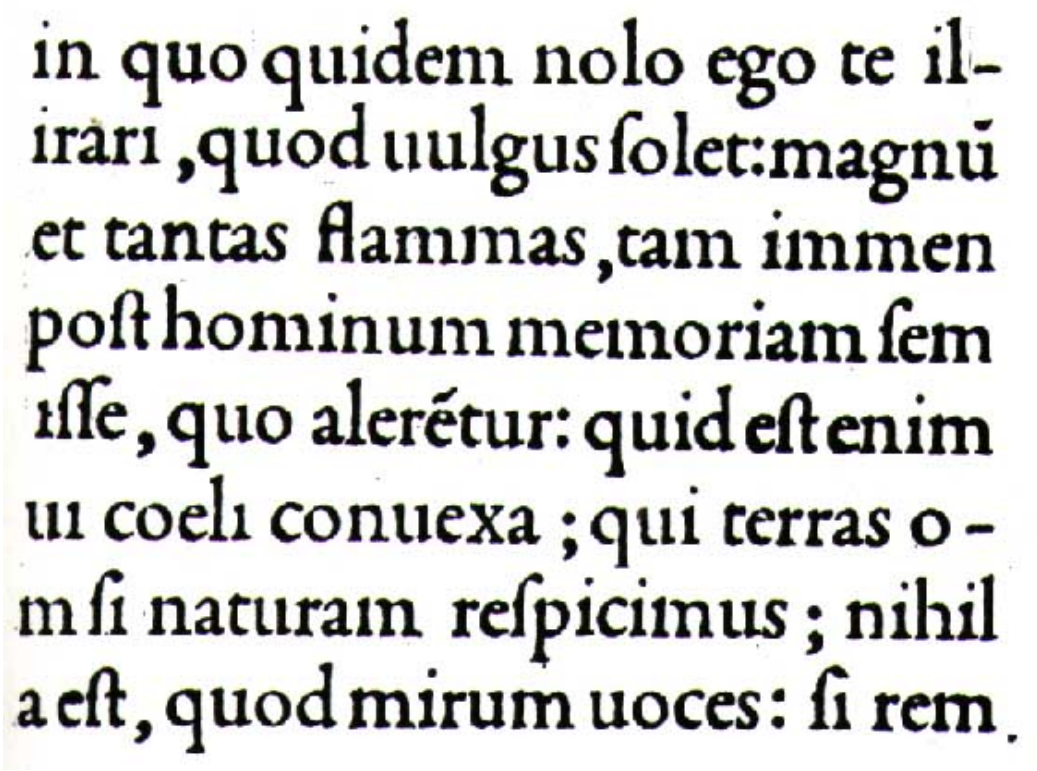
mortales colere uideantur: nec beatitudinis priuationem: nec i
fateantur. Non ergo ad beatitudinem cōſequendam omia fug
pora: ſed corruptibilia: grauia: moribunda: non qualia fecit pri

Hæc igitur iſpiciēs diuinus ille uir mœnibus ferreis & iuiolabili
a cæteris gētibus ſepare nos uoluit: quo pacto facilius corpore a
imaculatos lōgeq; ab huiuſcemodi falſis opinioībus remotos for

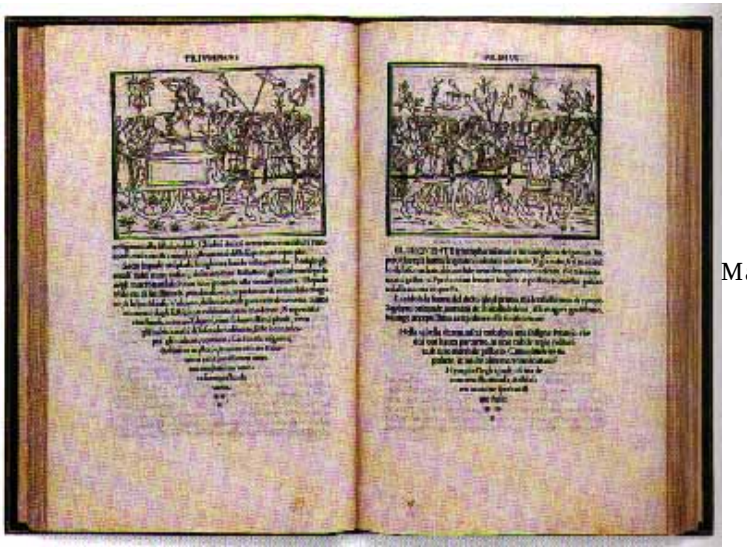
Type samples--top: Johannes de Spira, 1469/bottom: Nicholas Jenson, 1470



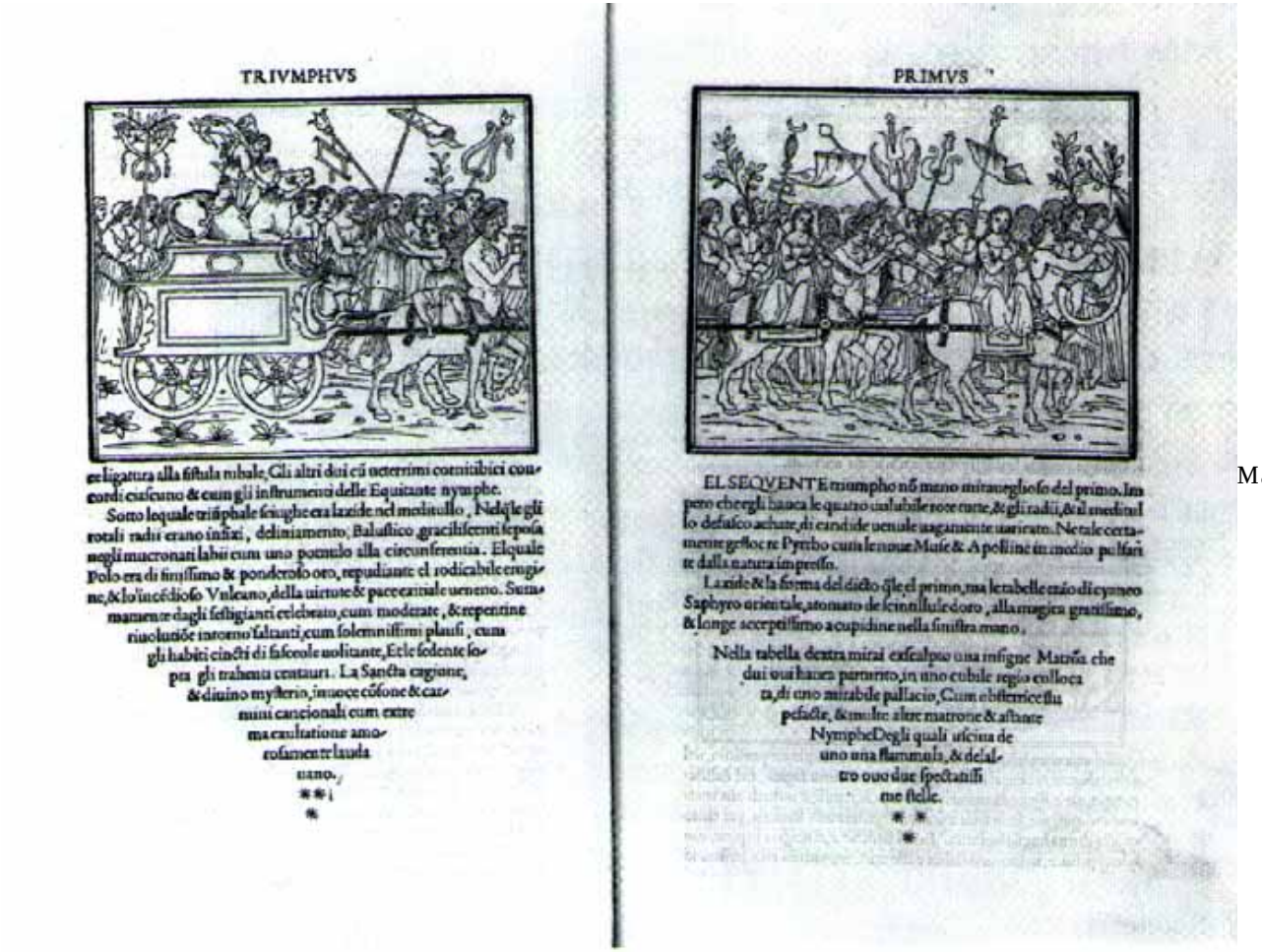
Giovanni & Alberto Alvise, Ars Moriendi, 1478


in quo quidem nolo ego te il-
irari ,quod uulgus ſolet:magnũ
et tantas flammas,tam immen
poſt hominum memoriam ſem
iſſe, quo alerẽtur: quid eſt enim
ui coeli conuexa ; qui terras o-
m ſi naturam reſpiciimus ; nihil
a eſt, quod mirum uoces: ſi rem.

Aldus Manutius (printer)/Griffo (type designer), type sample from De Aetna, 1495-6



Manutius & Griffo, Hypnerotomachia Poliphili, 1499



TRIVMPHVS

ee ligatura alla fistula nibale, Gli altri dui cũ ueterrimi cornitibici con-cordi cantauano & cum gli instrumenti delle Equitante nymphe.

Sotto lequale trisphale fasughe era laxide nel medistullo, Nelqle gli rotali radii erano infixi, deliniamento, Balustico, gracilifecenti fepoſa negli mucronati labii cum uno pomulo alla circunferentia. Elquale Polo era di finissimo & ponderoſo oro, repudiante el rodicabile erugine, & lo'ncédioſo Vulcano, della uirtute & pace extinale ueneno. Summamente dagli fefigianti celebrato, cum moderate, & repentine riuolutiõe intorno'saltanti, cum solemnissimi plausi, cum gli habiti cinctí di fafceole uolitante, Etle ſedente ſopra gli trahenti centauri. La Sancta cagione, & diuino mysterio, innocẽ cõſone & carmini cancionali cum extre ma exultatione amorosamente le lauda uano.

**
*

PRIMVS

EL SEQVENTE triumpho nõ mano mirauegliofo del primo. Imperoche egli hauea le quatro uolubile rote extre, & gli radii, & il medium lo defalco achute, di candide uenule uagamente uarirato. Ne tale certamine gefferre Pyrrho cum le nouue Muſe & Apolline in medio pulſante dalla natura impreſſo.

Laxide & la forma del dicto ẽle el primo, ma le tabelle extio di cyaneo Saphyro orientale, atonato de ſcinntillule d'oro, alla magica grantissimo, & longe ſcerptiſſimo a cupidine nella ſinistra mano.

Nella tabella dextra mirai exſcalpto una inſigne Matrõa che dui oui hauea partorito, in uno cubile regio collocata, di uno mirabile pallacio, Cum obſtetrice ſua peſaſte, & multe altre matrone & aſtante Nymphe Degli quali uſcina de uno una flammula, & de l'altro ouo due ſpectantiſſime ſtelle.

* *
*

Manutius & Griffo, Hypnerotomachia Poliphili, 1499



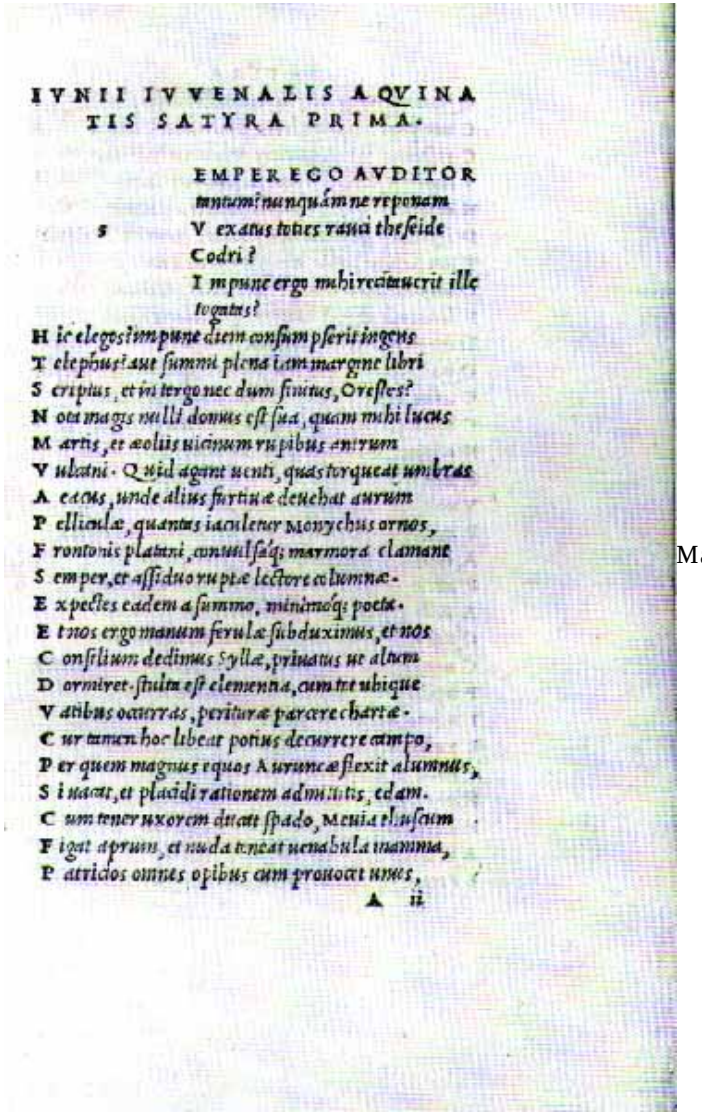
POLIPHILO INCOMINCIA IL SECONDO LIBRO DI LA SVA HYPNEROTOMACHIA. NEL QVALE POLIA ET LVI DISERTABONDI, IN QVALE MODO ET VARIO CASO NARRANO INTERCALARIAMENTE IL SVO INAMORAMENTO.

NARRA QVIVI LA DIVA POLIA LA NOBILE ET ANTIQVA ORIGINE SVA. ET COMO PER LI PREDECESSORI SVI TRI VISIO FVE EDIFICATO. ET DI QVEL LA GENTE LELIA ORIVNDA. ET PER QVALE MODO DISAVEDVTA ET INSCIA DISCONCIAMENTE SE INAMOROE DI LEI IL SVO DILECTO POLIPHILO.

E MIE DEBILE VOCE TALE OGRAtiose & diue Nymphe absone peruenerâno & inconcinne alla uostra benigna audiétia, quale laterrifica raucitate del urinante Efacho al suaue canto dela piangeuole Philomela. Nondimeno uolendo io cum tuti gli mei exili conati del intellecto, & cum la mia paucula sufficiétia di satisfare alle uostre piacetuole petitione, non ristaro al potere. Lequale semota qualûque hesitatione epse piu che si congruerebbe altronde, dignamente meritano piu uberrimo fluuio di eloquentia, cum troppo piu rotunda elegantia & cum piu exornata polituradi pronûciato, che in me per alcuno pacto non si troua, di cõseguire il suo gratioso affecto. Maa uui Celebe Nymphe & adme alquâto, quantûche & confusa & incomptaméte fringulniéte haro in qualche portunita gratificato assai. Quando uoluntarosa & diuota a gli desii uostri & postulato me prestaro piu presto cum lanimo nõ mediocre prompto humile parendo, che cum enucleata tersa, & uenusta eloquentia placẽdo. La prima dunque & ueterrima geneologia, & prosapia, & il fatale mio amore garulando ordire. Onde gia essendo nel uostro uenerando conuentuale conspecto, & uederme sterile & ieiuna di eloquio & ad tanto prestite & dicendo di uui O Nymphe sedule famulatrice dil accesso cupidine. Et itanto benigno & delecteuole & sacro sito, di sincere aure & florigeri spiramini affato so acconciamente compulsa di assumere uno uenerabile ausso, & tranquillo timore de dire. Dunque auante il tuto uenia date, o bellissime & beatissime Nymphe a questo mio blacterare & agli femelli & terrigeni, & pusilluli Conati, si aduene che in alchuna parte io incautamente

A

Manutius & Griffo, Hypnerotomachia Poliphili, 1499



IVNII IVVENALIS AQVINATIS SATYRA PRIMA.

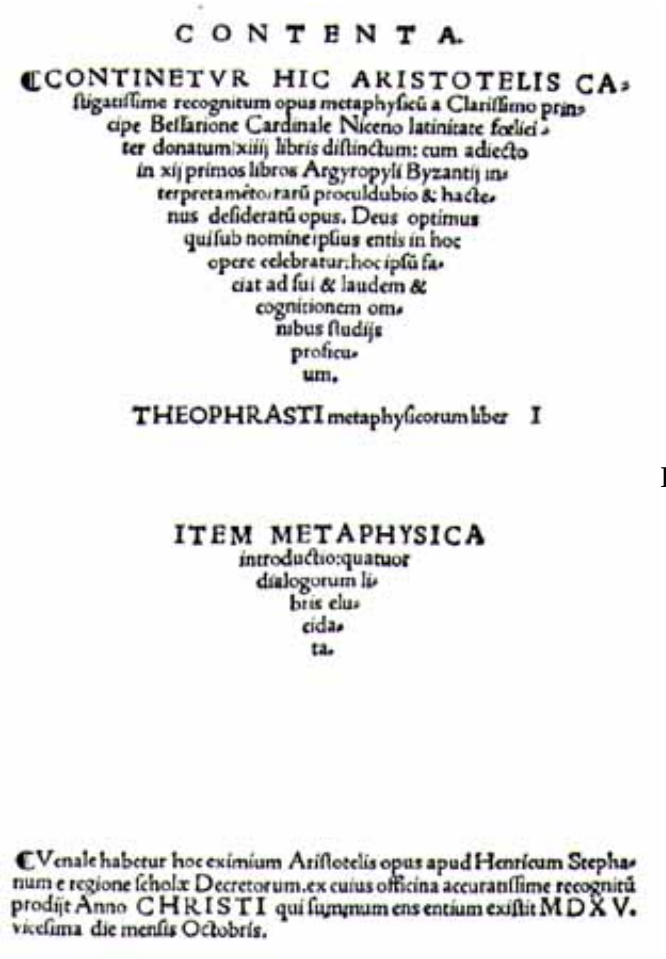
EMPER EGO AVDITOR
tantum? nunquámne reponam
V exanus toties rauci theseide
Codri?
I mpune ergo mihi recitauerit ille togatus?
H ic elegos? impune diem consumpserit ingens
T elephus? aut summi plena iam margine libri
S criptus, et in tergo nec dum finitus, Orestes?
N on magis nulli domus est sua, quam mihi lucus
M artis, et æolidis uicinum rupibus antrum
V ulcani. Quid agant uenti, quas torqueat umbras
A eacus, unde alius furtiuæ deuehat aurum
P elliculæ, quantus iaculetur Monychus ornos,
F rontonis platani, conuulsaq; marmora clamant
S emper, et assiduo ruptæ lectore columnæ.
E xpectes eadem a summo, minimoq; poeta.
E nos ergo manum ferulæ subduximus, et nos
C onsilium dedimus Sullæ, priuatus ut altum
D ormiret. stilus est elementia, cum tot ubique
V atibus occurras, perituræ parcere chartæ.
C ur tamen hoc libeat potius decurrere campo,
P er quem magnus equos Auruncæ flexit alumnus,
S i uacat, et placidi rationem admittis, edam.
C um tener uxorem ducat spado, Menia dulcem
F igat aprum, et nuda teneat uenabula mamma,
P atricios omnes opibus cum prouocet unus,

Manutius & Griffo, page from Opera with italic, 1501

next



de Brocar: Polyglot Bible, 1514-17



CONTENTA.

CONTINETVR HIC ARISTOTELIS CA-
ſtigatiſſime recognitum opus metaphyſicũ a Clariſſimo prin-
cipe Beſſarione Cardinale Niceno latinitate fœlici-
ter donatum xiiij libris diſtinctum: cum adiecto
in xij primos libros Argyropyli Byzantij in-
terpretamẽto rarũ proculdubio & hacte-
nus deſideratũ opus. Deus optimus
quiſub nomine ipſius entis in hoc
opere celebratur: hoc ipſũ fa-
ciat ad ſui & laudem &
cognitionem om-
nibus ſtudijs
proficu-
um.

THEOPHRASTI metaphyſicorum liber I

ITEM METAPHYSICA
introductio: quatuor
dialogorum li-
bris elu-
cida-
ta.

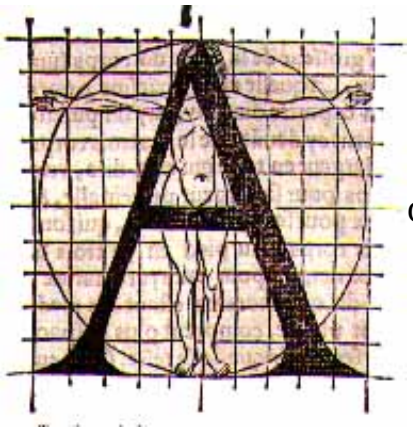
CVenale habetur hoc eximium Ariſtotelis opus apud Henricum Stepha-
num e regione ſcholæ Decretorum. ex cuius officina accuratiſſime recognitũ
prodijt Anno CHRISTI qui ſummum ens entium exiſtit MDXV.
viceſima die menſis Octobris.

Henri Estienne, Aristotle's Metaphysics, 1515

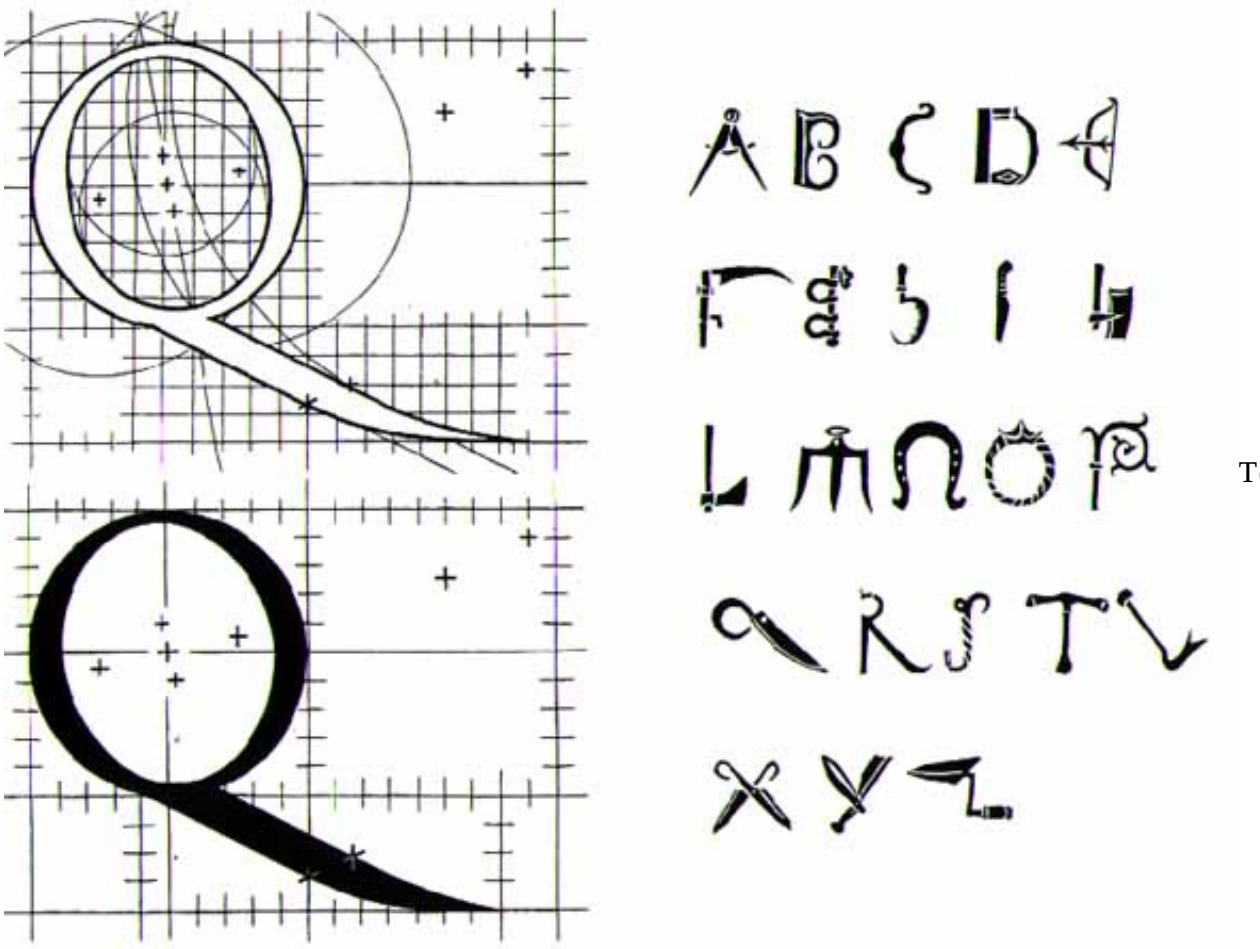
PAVLI IOVII NOVOCOMEN-
sis in Vitas duodecim Vicecomitum Mediolani
Principum Præfatio.

VETVSTATEM nobilissimæ Vicecomitum familiæ qui ambitiosius à prærara Romanorũ Cæsarum origine, Longobardisq; regibus deducto stemmate, repetere contẽdunt, fabulosis penè initiis inuoluere videntur. Nos autem recentiora illustrioráque, vti ab omnibus recepta, sequemur: cõtentique erimus insigni memoria Heriprandi & Galuanii neporis, qui eximia cum laude rei militaris, ciuilisque prudentiæ, Mediolani principem locum tenuerunt. Incidit Galuanius in id tempus quo Mediolanum à Federico AEnobarbo deletũ est, vir summa rerum gestarum gloria, & quod in paris fuit, insigni calamitate memorabilis. Captus enim, & ad triumphum in Germaniam ductus fuisse traditur: sed non multo pòst carceris catenas fregit, ingentíque animi virtute non semel cæsis Barbaris, vltus iniurias, patriã restituit. Fuit hic (vt Annales ferunt) Othonis nepos, eius qui ab insigni pietate magnitudinéque animi, canente illo pernobili classico excitus, ad factũ bellum in Syriam contendit, communicatis scilicet consiliis atque opibus cũ Guliermo Montisferrati regulo, qui à proceritate corporis, Longa spatha vocabatur. Voluntariorum enim equitum ac peditum delectæ no-

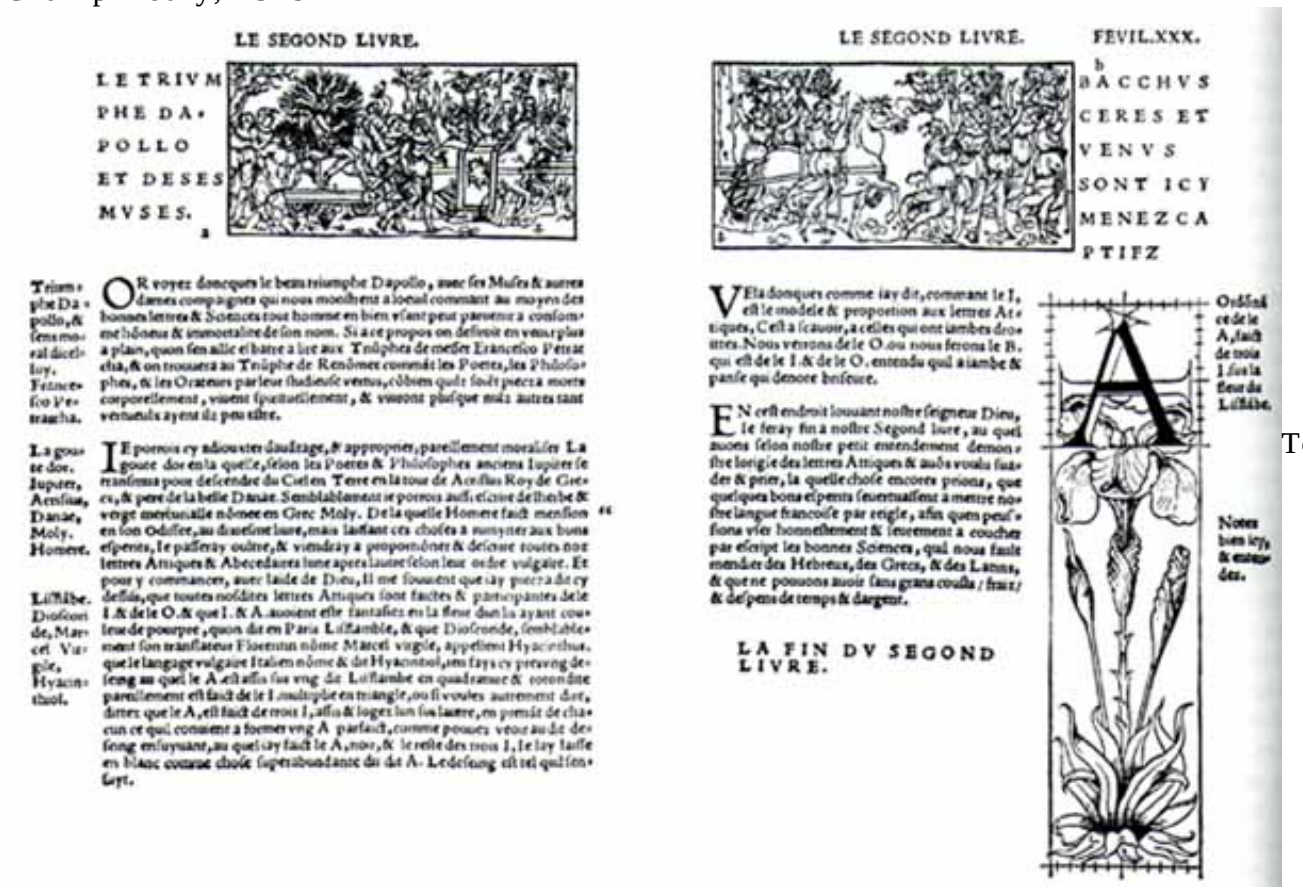
Robert Estienne, 1549



Geoffroy Tory, capital A



Tory, letterforms from Champ Fleury, 1529



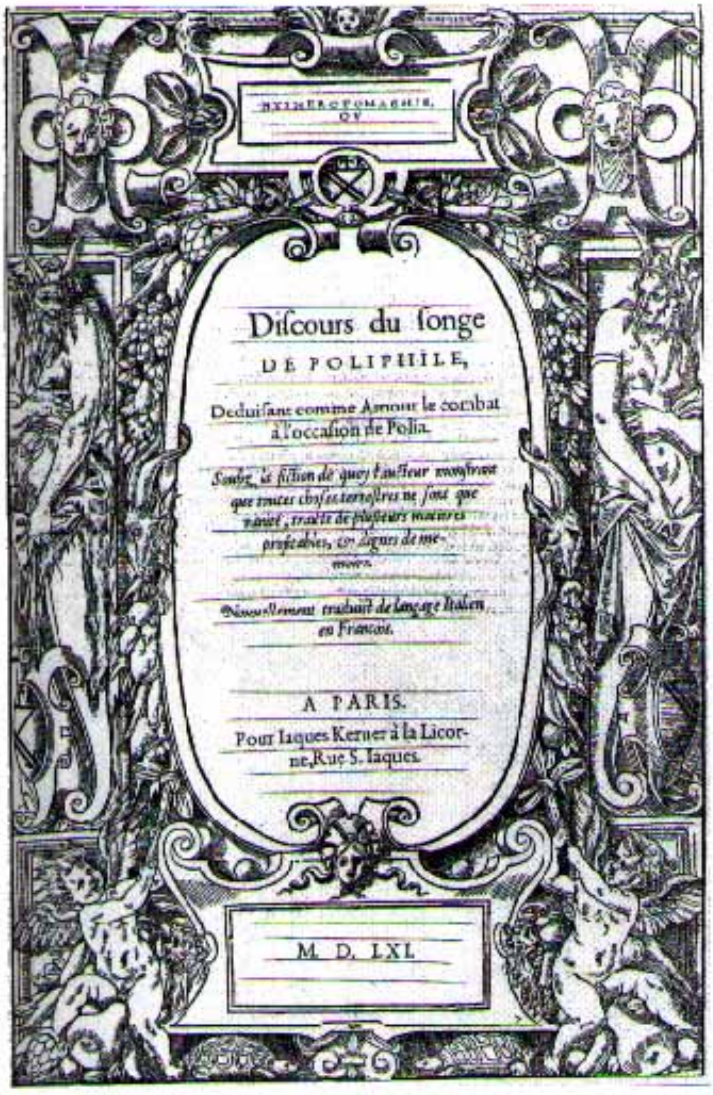
Tory, pages from Champ Fleury, 1529

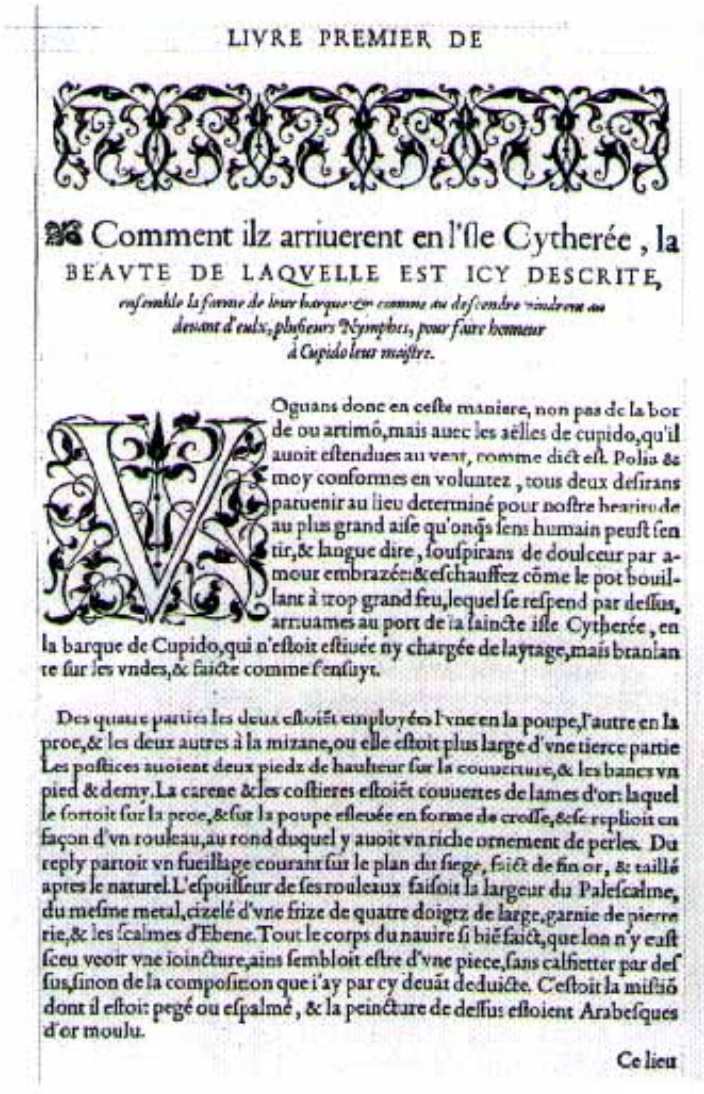
GARAMOND

abcdefghijklmnopqrsßtuv
wxyz

Garamond, sample

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
1234567890




LIVRE PREMIER DE

Comment ilz arriuerent en l'ſle Cytherée, la BEAVTE DE LAQVELLE EST ICY DESCRITE,

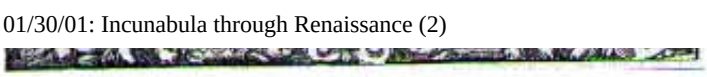
enſemble la forme de leur barque: & comme au deſcendre vindrent au deuant d'eulx, pluſieurs Nymphes, pour faire honneur à Cupido leur maiſtre.

VOguans donc en ceſte maniere, non pas de la bor de ou artimõ, mais auec les aëlles de cupido, qu'il auoit eſtendues au vent, comme dict eſt. Polia & moy conformes en volunté, tous deux deſirans paruenir au lieu determiné pour noſtre bearitude au plus grand aiſe qu'onqs ſens humain peuſt ſentir, & langue dire, ſouſpirans de doulceur par amour embrazées & eſchauffez cõme le pot bouillant à trop grand feu, lequel ſe reſpend par deſſus, arriuames au port de la ſaincte iſle Cytherée, en la barque de Cupido, qui n'eſtoit eſtiuée ny chargée de laytage, mais branlante ſur les vndes, & faicte comme l'enſuyt.

Des quatre parties les deux eſtoiẽt employées l'vne en la poupe, l'autre en la proe, & les deux autres à la mizane, ou elle eſtoit plus large d'vne tierce partie Les poſtices auoient deux piedz de hauteur ſur la couuerture, & les bancs vn pied & demy. La carene & les coſtieres eſtoiẽt couuertes de lames d'or: laquel le ſortoit ſur la proe, & ſur la poupe eſleuée en forme de croſſe, & ſe replioit en façon d'vn rouleau, au rond duquel y auoit vn riche ornement de perles. Du reply partoit vn fueillage courant ſur le plan du ſiege, faict de fin or, & taillé apres le naturel. L'eſpoiſſeur de ſes rouleaux faiſoit la largeur du Paleſcalme, du meſme metal, cizelé d'vne frize de quatre doigtz de large, garnie de pierrerie, & les ſcalmes d'Ebene. Tout le corps du nauire ſi biẽ faict, que lon n'y euſt ſceu veoir vne ioincture, ains ſembloit eſtre d'vne piece, ſans calfietter par deſſus, ſinon de la compoſition que i'ay par cy deuãt deduicte. C'eſtoit la miſſiõ dont il eſtoit pegé ou eſpalmé, & la peincture de deſſus eſtoient Arabeſques d'or moulu.

Ce lieu

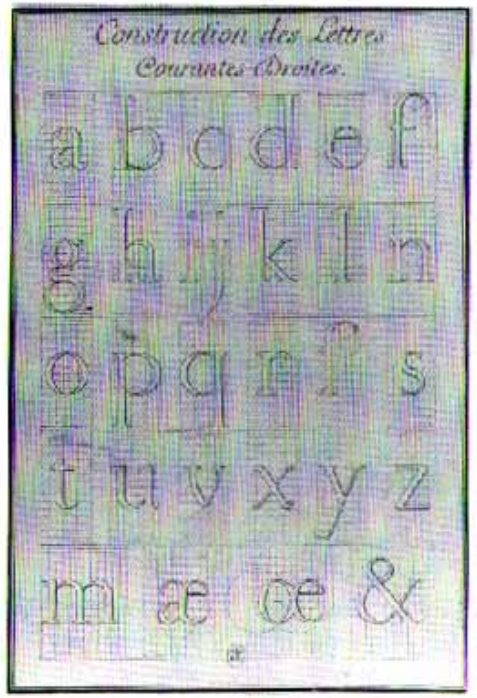
Kerver,



Poliphili, 1561

next





Simonneau, Romain du Roi, 1695

PREMIERE PARTIE

LES ÉPOQUES.

PREMIERE ÉPOQUE

ADAM OU LA CREATION.

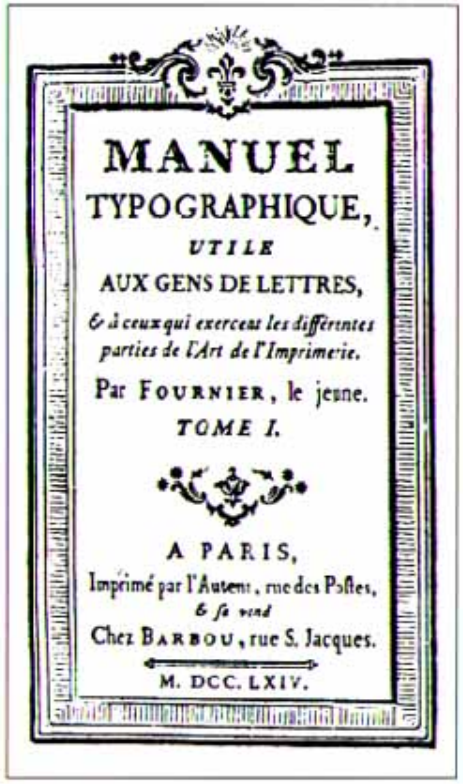
Premier age du Monde.

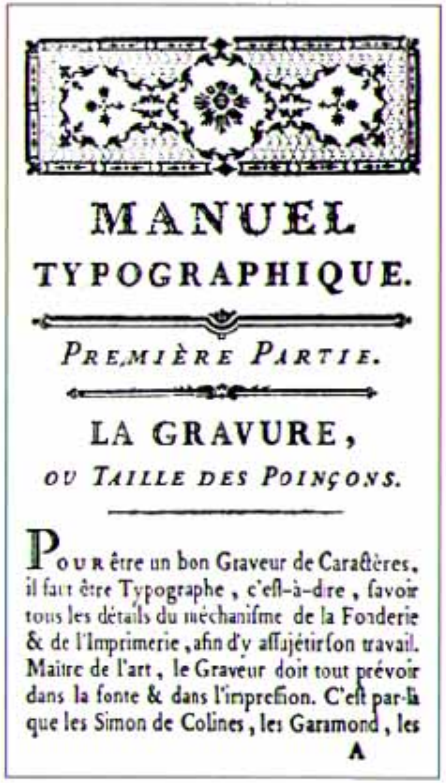
L'intention principale de Bossuet est de faire observer dans la suite des temps celle de la religion et celle des grands Empires. Après avoir fait aller ensemble selon le cours des années les faits qui regardent ces deux choses, il reprend en particulier

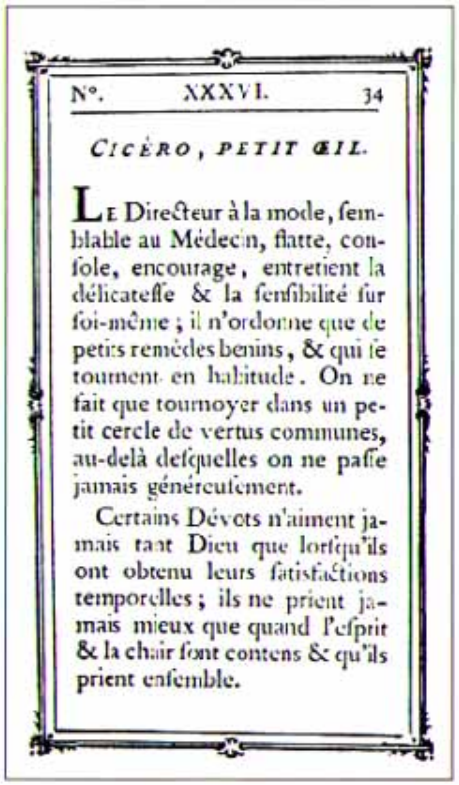
Grandjean, Romain specimen, 1702

avec les réflexions nécessaires premièrement ceux qui nous font entendre la durée perpétuelle de la religion, *et enfin ceux qui nous découvrent les* causes des grands changements arrivés dans les empires.

La première époque vous présente d'abord un grand spectacle : Dieu qui crée le ciel et la terre par sa parole, et qui fait l'homme à son image. C'est par où commence Moïse, le plus ancien


MANUEL
TYPOGRAPHIQUE,
UTILE
AUX GENS DE LETTRES,
& à ceux qui exercent les différentes parties de l'Art de l'Imprimerie.
Par FOURNIER, le jeune.
TOME I.
A PARIS,
Imprimé par l'Auteur, rue des Postes,
& se vend
Chez BARBOU, rue S. Jacques.
M. DCC. LXIV.


MANUEL
TYPOGRAPHIQUE.
PREMIÈRE PARTIE.
LA GRAVURE,
OU TAILLE DES POINÇONS.
POUR être un bon Graveur de Caractères, il faut être Typographe, c'eſt-à-dire, ſavoir tous les détails du méchaniſme de la Fonderie & de l'Imprimerie, afin d'y aſſujétir ſon travail. Maître de l'art, le Graveur doit tout prévoir dans la fonte & dans l'impreſſion. C'eſt par-là que les Simon de Colines, les Garamond, les
A


N°. XXXVI. 34
CICÉRO, PETIT OEIL.
LE Directeur à la mode, ſemblable au Médecin, flatte, conſole, encourage, entretient la délicateſſe & la ſenſibilité ſur ſoi-même ; il n'ordonne que de petits remèdes benins, & qui ſe tournent en habitude. On ne fait que tournoyer dans un petit cercle de vertus communes, au-delà deſquelles on ne paſſe jamais généreuſement.
Certains Dévots n'aiment jamais tant Dieu que lorſqu'ils ont obtenu leurs ſatisfactions temporelles ; ils ne prient jamais mieux que quand l'eſprit & la chair ſont contens & qu'ils prient enſemble.


Des faits éloignés de nos yeux
Ces Caractères nous inſtruiſent,
Et par cet Art ingénieux,
Tous les talens s'immortaliſent.

Fournier le Jeune, Manuel Typographique, 1764 & 1768

next

CASLON

abcdefghijklmnopqrsßt
uvwxyz
ABCDEFGHIJKLM
NOPQRSTUVWXY
Z 1234567890

caslon c. 1730. England

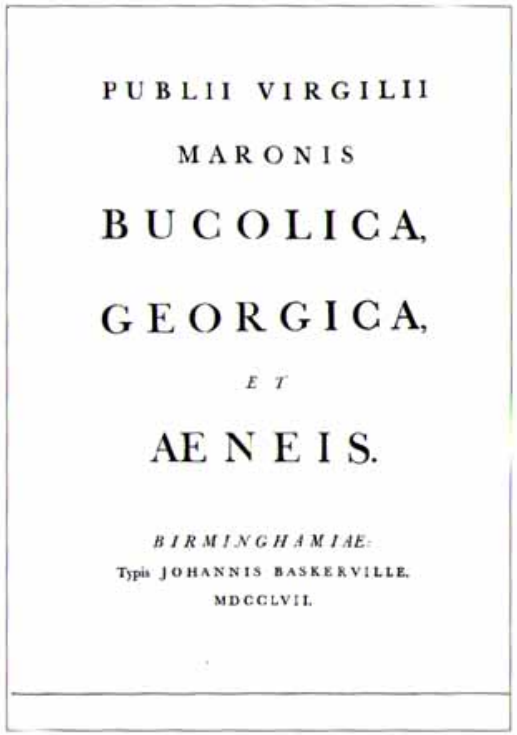
DOUBLE PICA ROMAN.

Quouſque tandem abutere, Cati-
lina, patientia noſtra? quamdiu
nos etiam furor iſte tuus eludet?
quem ad finem ſeſe effrenata jac-
ABCDEFGH JIKLMNOP

Double Pica Italick.

Quouſque tandem abutere, Catili-
na, patientia noſtra? quamdiu
nos etiam furor iſte tuus eludet?
quem ad finem ſeſe effrenata jac-
ABCDEFGHJIKLMNO

Caslon, type specimens, 1734



PUBLII VIRGILII

MARONIS

BUCOLICA,

GEORGICA,

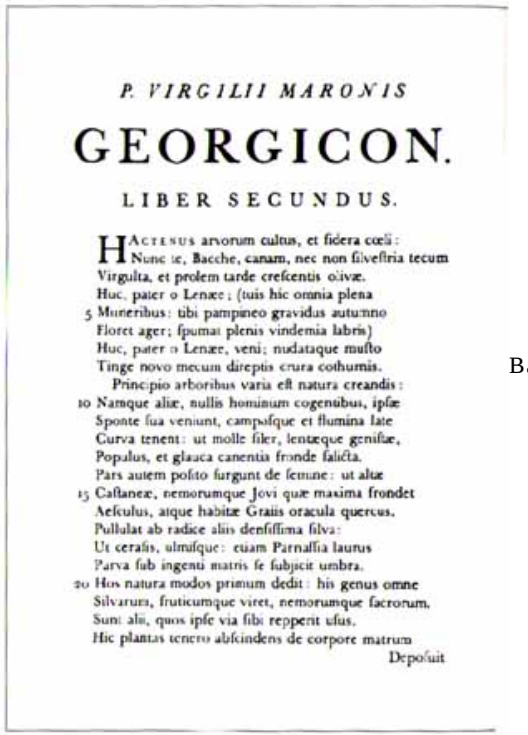
ET

AENEIS.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

MDCCLVII.



P. VIRGILII MARONIS

GEORGICON.

LIBER SECUNDUS.

HACTENUS arvorum cultus, et sidera cœli:
Nunc te, Bacche, canam, nec non silvestria tecum
Virgulta, et prolem tarde crescentis olivæ.
Huc, pater o Lenæe; (tuis hic omnia plena
Muneribus: tibi pampineo gravidus autumno
Floret ager; spumat plenis vindemia labris)
Huc, pater o Lenæe, veni; nudataque musto
Tinge novo mecum direptis crura cothurnis.
Principio arboribus varia est natura creandis:
Namque aliæ, nullis hominum cogentibus, ipsæ
Sponte sua veniunt, campisque et flumina late
Curva tenent: ut molle siler, lentæque genistæ,
Populus, et glauca canentia fronde salicta.
Pars autem posito surgunt de semine: ut altæ
Castaneæ, nemorumque Jovi quæ maxima frondet
Aesculus, atque habitæ Graiis oracula quercus.
Pullulat ab radice aliis densissima silva:
Ut cerasis, ulmisque: etiam Parnassia laurus
Parva sub ingenti matris se subjecit umbra.
Hos natura modos primum dedit: his genus omne
Silvarum, fruticumque viret, nemorumque sacrorum.
Sunt alii, quos ipse via sibi reppert usus.
Hic plantas tenero abscindens de corpore matrum
Deposuit

Baskerville, Bucolica,

BASKERVILLE

abcdefghijklmnopqrsßtuvw
xyz
ABCDEFGHIJKLMNOP
QRSTUVWXYZ
1234567890

1757

Baskerville c. 1750, england

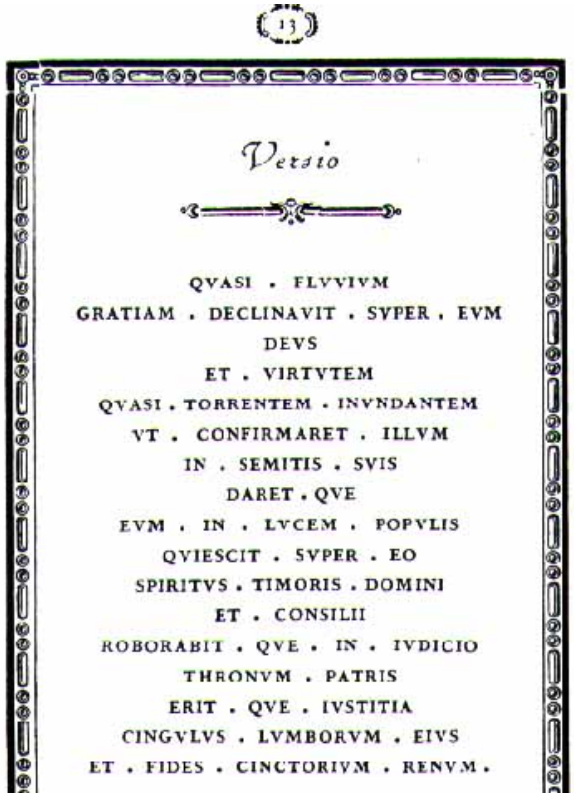


ESSAI
D'UNE NOUVELLE
TYPOGRAPHIE,
Ornée de Vignettes, Fleurons, Trophées, Filets, Cadres & Cartels, inventés, dessinés & exécutés par L. LUCE, Graveur du Roi, pour son Imprimerie Royale.
DEDIÉE AU ROI.
A PARIS.
De l'Imprimerie de J. BARBOU, rue des Mathurins.
M. DCC. LXXI.

Luce, Essai d'une Nouvelle Typographie, 1771



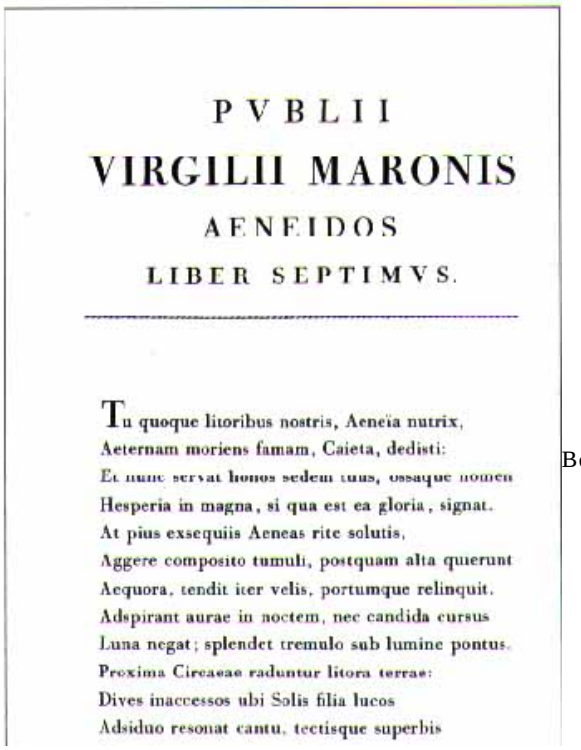
MAJUSCOLE
ORNATE
E
CARATTERI
MODERNI
DI
GIAMBATTISTA
BODONI
SI
GETTANO



13

Versio

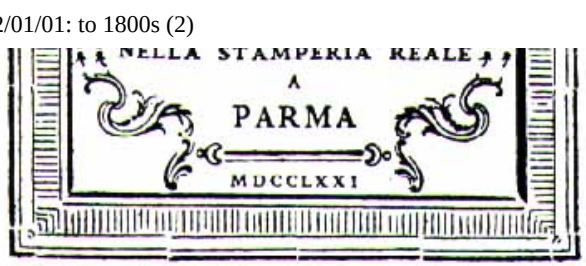
QVASI . FLVVIVM
GRATIAM . DECLINAVIT . SVPER . EVM
DEVS
ET . VIRTVTEM
QVASI . TORRENTEM . INVNDANTEM
VT . CONFIRMARET . ILLVM
IN . SEMITIS . SVIS
DARET . QVE
EVM . IN . LVCEM . POPVLIS
QVIESCIT . SVPER . EO
SPIRITVS . TIMORIS . DOMINI
ET . CONSILII
ROBORABIT . QVE . IN . IVDICIO
THRONVM . PATRIS
ERIT . QVE . IVSTITIA
CINGVLVS . LVMBORVM . EIVS
ET . FIDES . CINCTORIVM . RENVM .



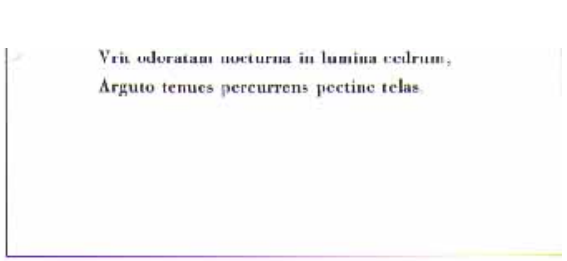
PVBLII
VIRGILII MARONIS
AENEIDOS
LIBER SEPTIMVS.

Tu quoque litoribus nostris, Aeneïa nutrix,
Aeternam moriens famam, Caieta, dedisti:
Et nunc servat honos sedem tuus, ossaque nomen
Hesperia in magna, si qua est ea gloria, signat.
At pius exsequiis Aeneas rite solutis,
Aggere composito tumuli, postquam alta quierunt
Aequora, tendit iter velis, portumque relinquit.
Adspirant aurae in noctem, nec candida cursus
Luna negat; splendet tremulo sub lumine pontus.
Proxima Circaeae raduntur litora terrae:
Dives inaccessos ubi Solis filia lucos
Adsiduo resonat cantu, tectisque superbis

Bodoni: pages,







1771, 1774, 1793

BODONI

abcdefghijklmnopqrsßtuvw
xyz
ABCDEFGHIJKLMNOPQ
RSTUVWXYZ
1234567890

Bodoni c.1790. Italy



Bodoni: Manuale Tipografico,

1818



AENEIDOS

LIBER QUINTUS.

Interea medium Aeneas jam classe tenebat
Certus iter, fluctusque atros Aquilone secabat,
Mœnia respiciens, quæ jam infelicis Elissæ
Collucent flammis. Quæ tantum accenderit ignem
Causa latet; duri magno sed amore dolores
Polluto, notumque furens quid femina possit,
Triste per augurium Teucrorum pectora ducunt.
Ut pelagus tenuere rates, nec jam amplius ulla
Occurrit tellus, maria undique et undique cœlum;
Olli cæruleus supra caput adstitit imber,
Noctem hiememque ferens; et inhorruit unda tenebris.
Ipse gubernator puppi Palinurus ab alta:
Heu! quianam tanti cinxerunt æthera nimbi?
Quidve, pater Neptune, paras? Sic deinde locutus,
Colligere arma jubet, validisque incumbere remis:
Obliquatque sinus in ventum, ac talia fatur:
Magnanime Aenea, non, si mihi Juppiter auctor

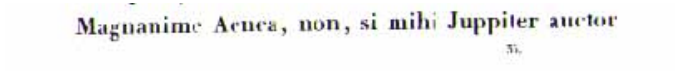
Didot, Bucolica, 1798

AENEIDOS

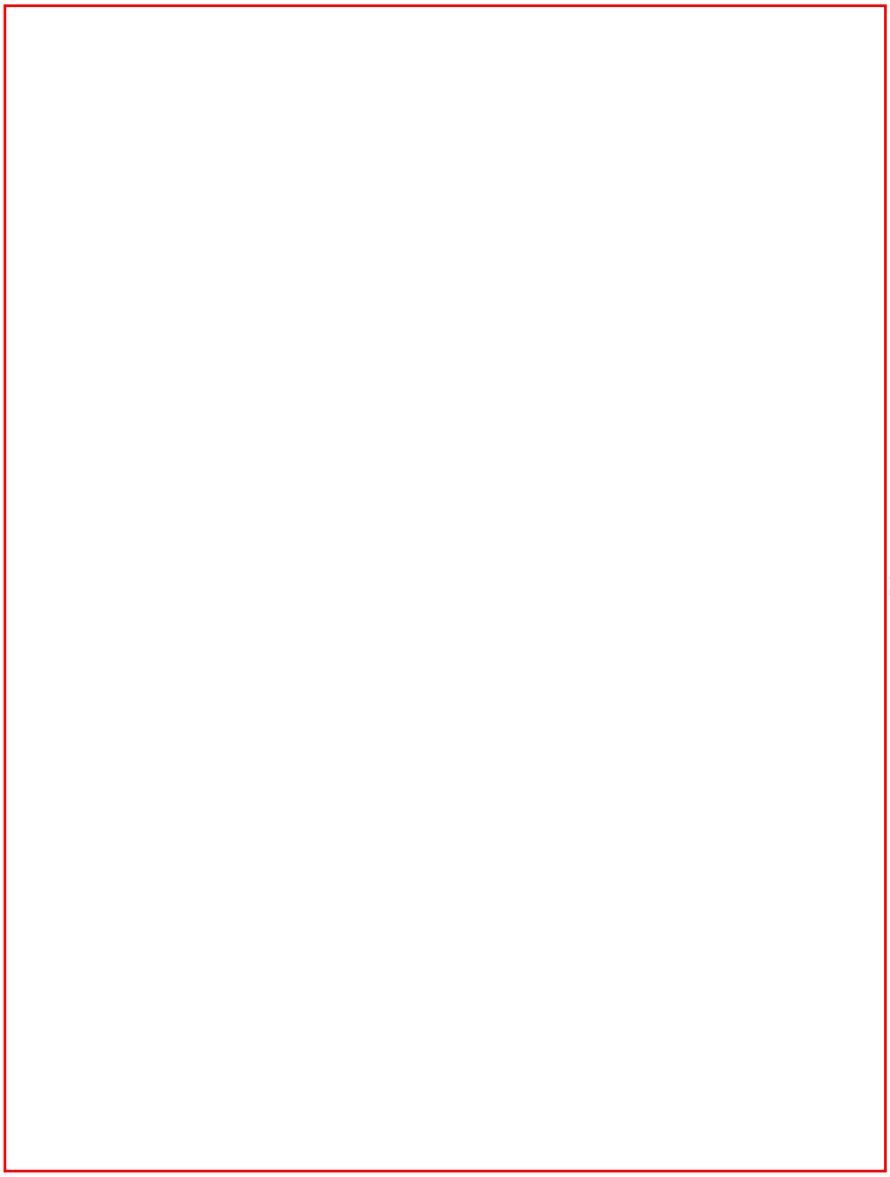
LIBER QUINTUS.

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Certus iter, fluctusque atros Aquilone secabat,
Mœnia respiciens, quæ jam infelicis Elissæ
Collucent flammis. Quæ tantum accenderit ignem
Causa latet; duri magno sed amore dolores
Polluto, notumque furens quid femina possit,
Triste per augurium Teucrorum pectora ducunt.
Ut pelagus tenuere rates, nec jam amplius ulla
Occurrit tellus, maria undique et undique cœlum;
Olli cæruleus supra caput adstitit imber,
Noctem hiememque ferens; et inhorruit unda tenebris.
Ipse gubernator puppi Palinurus ab alta:
Heu! quianam tanti cinxerunt æthera nimbi?
Quidve, pater Neptune, paras? Sic deinde locutus,
Colligere arma jubet, validisque incumbere remis:
Obliquatque sinus in ventum, ac talia fatur:

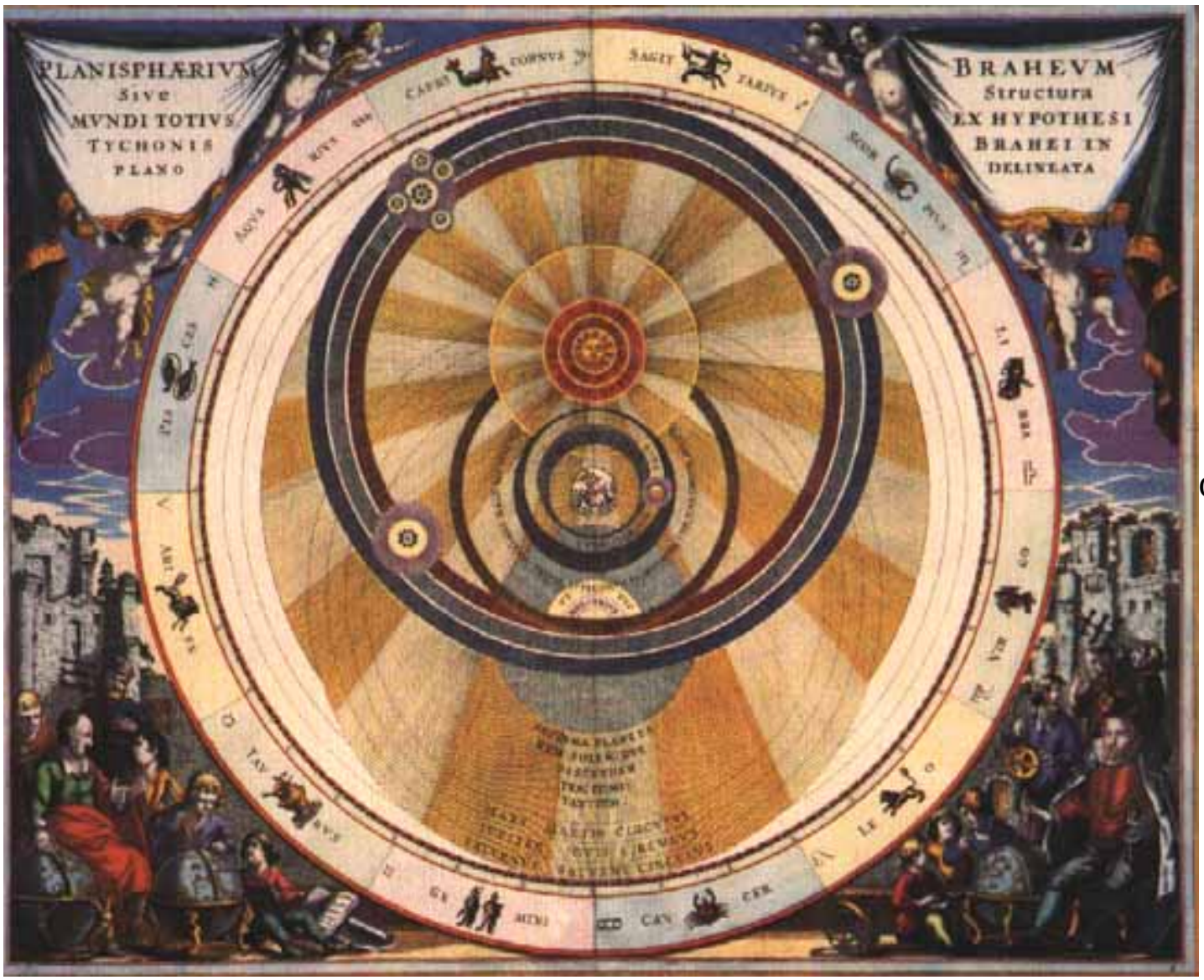
Didot, detail of above


Magnanime Aeuea, non, si mihi Juppiter auctor

next



Shakespeare 1st folio, 1597



Cellarius

astronomical chart, 1662

COMMON SENSE:

ADDRESSED TO THE

INHABITANTS

OF

AMERICA.

On the following interesting

SUBJECTS.

I. Of the Origin and Design of Government in general, with concise Remarks on the English Constitution.

II. Of Monarchy and Hereditary Succession.

III. Thoughts on the present State of American Affairs.

IV. Of the present Ability of America, with some miscellaneous Reflections.

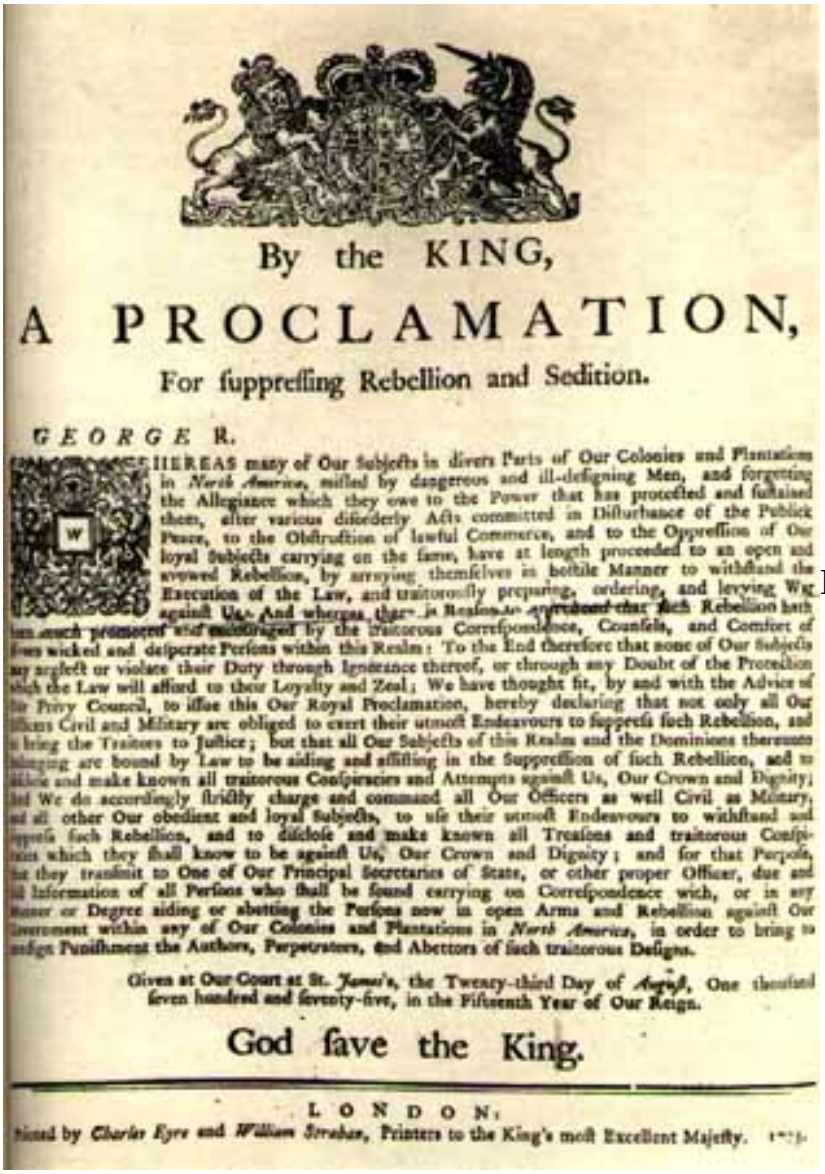
Written by an ENGLISHMAN.

By Thomas Paine

Man knows no Master save creating HEAVEN,
Or those whom choice and common good ordain.
THOMSON.

PHILADELPHIA, Printed
And Sold by R. BELL, in Third-Street, 1776.

Pamphlet, 1776



By the KING,

A PROCLAMATION,

For suppreſſing Rebellion and Sedition.

GEORGE R.

WHEREAS many of Our Subjects in divers Parts of Our Colonies and Plantations in *North America*, miſled by dangerous and ill-deſigning Men, and forgetting the Allegiance which they owe to the Power that has protected and ſuſtained them, after various diſorderly Acts committed in Diſturbance of the Publick Peace, to the Obſtruction of lawful Commerce, and to the Oppreſſion of Our loyal Subjects carrying on the ſame, have at length proceeded to an open and avowed Rebellion, by arraying themſelves in hoſtile Manner to withſtand the Execution of the Law, and traitorouſly preparing, ordering, and levying War againſt Us. And whereas there is Reaſon to apprehend that ſuch Rebellion hath been much promoted and encouraged by the traitorous Correſpondence, Counſels, and Comfort of ſome wicked and deſperate Perſons within this Realm: To the End therefore that none of Our Subjects may neglect or violate their Duty through Ignorance thereof, or through any Doubt of the Protection which the Law will afford to their Loyalty and Zeal; We have thought fit, by and with the Advice of Our Privy Council, to iſſue this Our Royal Proclamation, hereby declaring that not only all Our Officers Civil and Military are obliged to exert their utmoſt Endeavours to ſuppreſs ſuch Rebellion, and to bring the Traitors to Juſtice; but that all Our Subjects of this Realm and the Dominions thereunto belonging are bound by Law to be aiding and aſſiſting in the Suppreſſion of ſuch Rebellion, and to diſcloſe and make known all traitorous Conſpiracies and Attempts againſt Us, Our Crown and Dignity; and We do accordingly ſtrictly charge and command all Our Officers as well Civil as Military, and all other Our obedient and loyal Subjects, to uſe their utmoſt Endeavours to withſtand and ſuppreſs ſuch Rebellion, and to diſcloſe and make known all Treaſons and traitorous Conſpirations which they ſhall know to be againſt Us, Our Crown and Dignity; and for that Purpoſe, that they tranſmit to One of Our Principal Secretaries of State, or other proper Officer, due and full Information of all Perſons who ſhall be found carrying on Correſpondence with, or in any Manner or Degree aiding or abetting the Perſons now in open Arms and Rebellion againſt Our Government within any of Our Colonies and Plantations in *North America*, in order to bring to condign Puniſhment the Authors, Perpetrators, and Abettors of ſuch traitorous Deſigns.

Given at Our Court at St. *James's*, the Twenty-third Day of *Auguſt*, One thouſand ſeven hundred and ſeventy-five, in the Fifteenth Year of Our Reign.

God ſave the King.

LONDON:

Printed by *Charles Eyre* and *William Strahan*, Printers to the King's moſt Excellent Majeſty. 1775.

Broadside, 1775

next

Im Congreß, den 14ten August, 1776.

Sintemal es hiebevor die weise Landesordnung dieser Staaten gewesen ist, den Schutz ihrer Gesetze über alle die zu verbreiten, welche sich unter ihnen niederlassen, von welchem Volk oder Religion sie seyn mögen, und sie zum Genuß der Wohlthaten Bürgerlicher und Religions-Freyheiten aufzunehmen; so machen der aus diesem Verfahren entstandene Nutzen, sowol als die heilsamen Wirkungen desselben, es der Mühe werth selbige in folgenden Zeiten fortzusetzen.

Und da nun Seine Brittannische Majestät, um unsere Freyheit und Glückseligkeit zu vernichten, einen grausamen Krieg ohne einige Reitzung dazu gegen uns angefangen hat; und weil gedachter König nicht im Stande ist Britten genug aufzubringen seine blutdürstigen Maaßregeln zu vollziehen, so hat er um die Hülfe gewisser fremder Fürsten, deren Gewohnheit es ist das Blut ihres Volks um Geld zu verkaufen, angehalten, und grosse Anzahlen Ausländer erhalten und hier herüber führen lassen. Da man sich nun vorstellet, daß solche Ausländer, wenn sie von vorgemeldeter Uebung dieser Staaten benachrichtiget werden, lieber Ländereyen, Freyheit, Sicherheit und den Genuß guter Gesetze und gelinder Regierung in einem Lande wo bereits viele von ihren Freunden und Verwandten glücklich ansäßig sind, annehmen würden, als den Mühseligkeiten und Gefahren eines langen und blutigen Krieges blosgestellet zu seyn, der gegen ein Volk geführet wird, welches keines andern Verbrechens schuldig ist, als nur, daß es seine Freyheit nicht für Sclaverey verwechseln will; und daß sie dieses um so viel bereitwilliger thun werden, wenn sie erwägen, daß, nachdem sie ein jedes Gebot des Christlichen Glaubens und der Sittenlehre werden geschändet haben, durch gewaltsame Ueberfälle und Versuche diejenigen, die sie oder ihr Land niemals beleidiget, zu verderben; ihre einzige Belohnung, wenn sie ja dem Tode und der Gefangenschaft entgehen, seyn wird, unter die willkührliche Gewalt ihres Fürsten zurück zu kehren, um durch ihn wieder verkauft zu werden die schändliche Arbeit eines oder des andern Feindes der Rechten des Menschlichen Geschlechts zu verrichten.

Und sintemal das Großbritannische Parlament, vermittelst einer letztherigen Acte, gut gefunden, unsere Truppen nicht nur bloß einzuladen unsern Dienst zu verlassen, sondern auch verordnet hat, unsere zur See weggenommene Leute zu zwingen gegen ihr Land zu dienen: So ist daher

Beschlossen, Daß diese Staaten, alle solche Fremdlinge, welche die Armee Seiner Brittannischen Majestät in America verlassen, und erwählen wollen Glieder einiger dieser Staaten zu werden, aufnehmen wollen; daß sie in der freyen Uebung ihrer respectiven Religionen geschützt, und mit den Rechten, Freyheiten und Befreyungen der Ingebornen dieses Landes, wie selbige durch die Gesetze dieser Staaten festgesetzt sind, begabet werden sollen. Und dieser Congreß will überdas eine jede solche Person mit Fünfzig Acker Land das sonst keinen Eigner hat, in einigen von diesen Staaten versehen, um durch ihn und seine Erben als ein vollkommenes Eigenthum gehalten und besessen zu werden.

Auf Verordnung des Congresses,

John Hancock, Präsident.

Bezeugts
Charles Thomson, Secretär.

Broadside,

1776

PROCLAMATION.

WHEREAS ſeveral perſons, inhabitants of the United States of America, influenced by inimical motives, intimidated by the threats of the enemy, or deluded by a Proclamation iſſued the 30th of November laſt, by Lord and General Howe, ſtiled the King's Commiſſioners for granting pardons, &c. (now at open war and invading theſe ſtates) have been ſo loſt to the intereſt and welfare of their country, as to repair to the enemy, ſign a declaration of fidelity, and, in ſome inſtances, have been compelled to take oaths of allegiance, and to engage not to take up arms, or encourage others ſo to do, againſt the King of Great-Britain. And whereas it has become neceſſary to diſtinguiſh between the friends of America and thoſe of Great-Britain, inhabitants of theſe States, and that every man who receives a protection from and is a ſubject of any State (not being conſcientiouſly ſcrupulous againſt bearing arms) ſhould ſtand ready to defend the ſame againſt every hoſtile invaſion, I do therefore, in behalf of the United States, by virtue of the powers committed to me by Congreſs, hereby ſtrictly command and require every perſon, having ſubſcribed ſuch declaration, taken ſuch oaths, and accepted protection and certificates from Lord or General Howe, or any perſon acting under their authority, forthwith to repair to Head-Quarters, or to the quarters of the neareſt general officer of the Continental Army or Militia (until farther proviſion can be made by the civil authority) and there deliver up ſuch protections, certificates, and paſſports, and take the oath of allegiance to the United States of America. Nevertheleſs, hereby granting full liberty to all ſuch as prefer the intereſt and protection of Great-Britain to the freedom and happineſs of their country, forthwith to withdraw themſelves and families within the enemy's lines. And I do hereby declare that all and every perſon, who may neglect or refuſe to comply with this order, within thirty days from the date hereof, will be deemed adherents to the King of Great-Britain, and treated as common enemies of the American States.

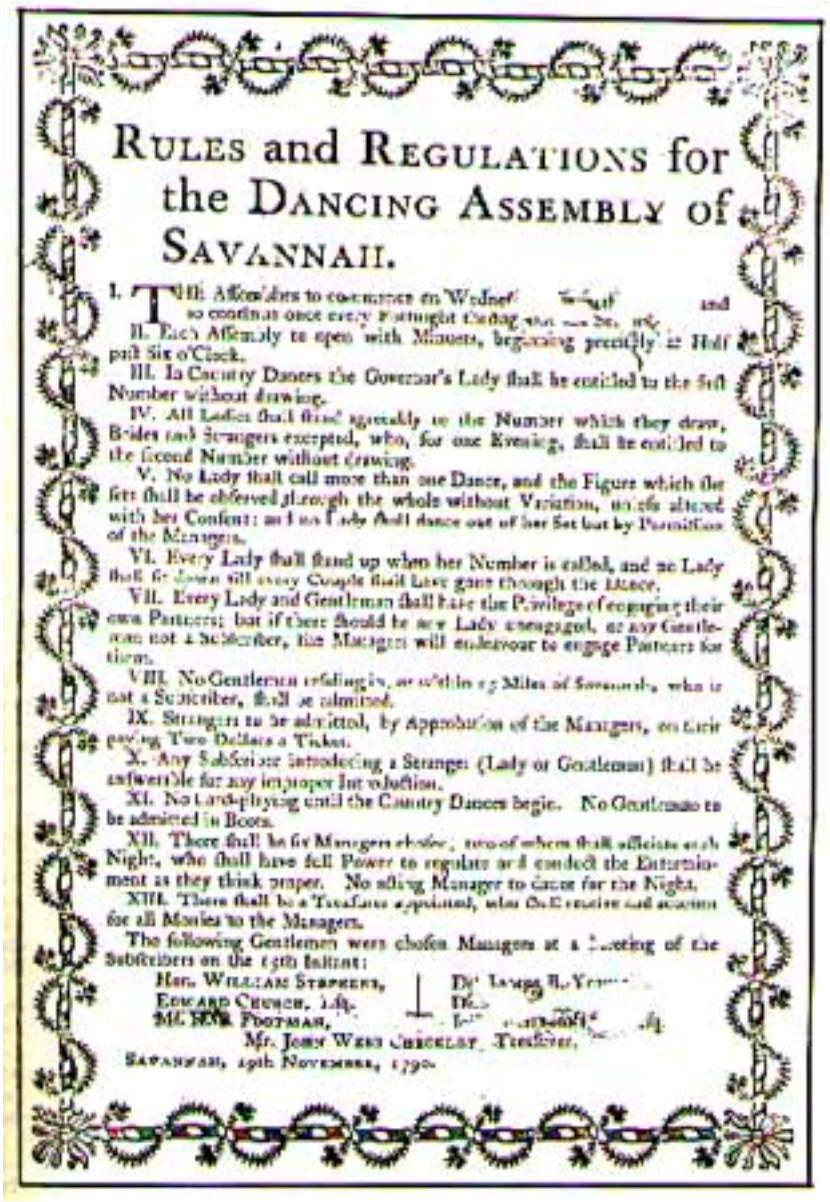
Given at Head-Quarters, Morris-Town, January 25, 1777.

GEORGE WASHINGTON.

By his Excellency's command,
ROBERT H. HARRISON, *Secretary.*

Baltimore: Printed by JOHN DUNLAP.

Broadside, 1777



RULES and REGULATIONS for the DANCING ASSEMBLY of SAVANNAH.

I. THE Assemblies to commence on Wednesday [illegible] and to continue once every Fortnight during the Season, viz.

II. Each Assembly to open with Minuets, beginning precisely at Half past Six o'Clock.

III. In Country Dances the Governor's Lady shall be entitled to the first Number without drawing.

IV. All Ladies shall stand agreeably to the Number which they draw, Brides and Strangers excepted, who, for one Evening, shall be entitled to the second Number without drawing.

V. No Lady shall call more than one Dance, and the Figure which she sets shall be observed through the whole without Variation, unless altered with her Consent: nor shall any Lady dance out of her Set but by Permission of the Managers.

VI. Every Lady shall stand up when her Number is called, and no Lady shall sit down till every Couple shall have gone through the Dance.

VII. Every Lady and Gentleman shall have the Privilege of engaging their own Partners; but if there should be any Lady disengaged, or any Gentleman not a Subscriber, the Managers will endeavour to engage Partners for them.

VIII. No Gentleman residing in, or within 15 Miles of Savannah, who is not a Subscriber, shall be admitted.

IX. Strangers to be admitted, by Approbation of the Managers, on their paying Two Dollars a Ticket.

X. Any Subscriber introducing a Stranger (Lady or Gentleman) shall be answerable for any improper Intrusion.

XI. No Card-playing until the Country Dances begin. No Gentleman to be admitted in Boots.

XII. There shall be Six Managers chosen, two of whom shall officiate each Night, who shall have full Power to regulate and conduct the Entertainment as they think proper. No sitting Manager to dance for the Night.

XIII. There shall be a Treasurer appointed, who shall receive and account for all Monies to the Managers.

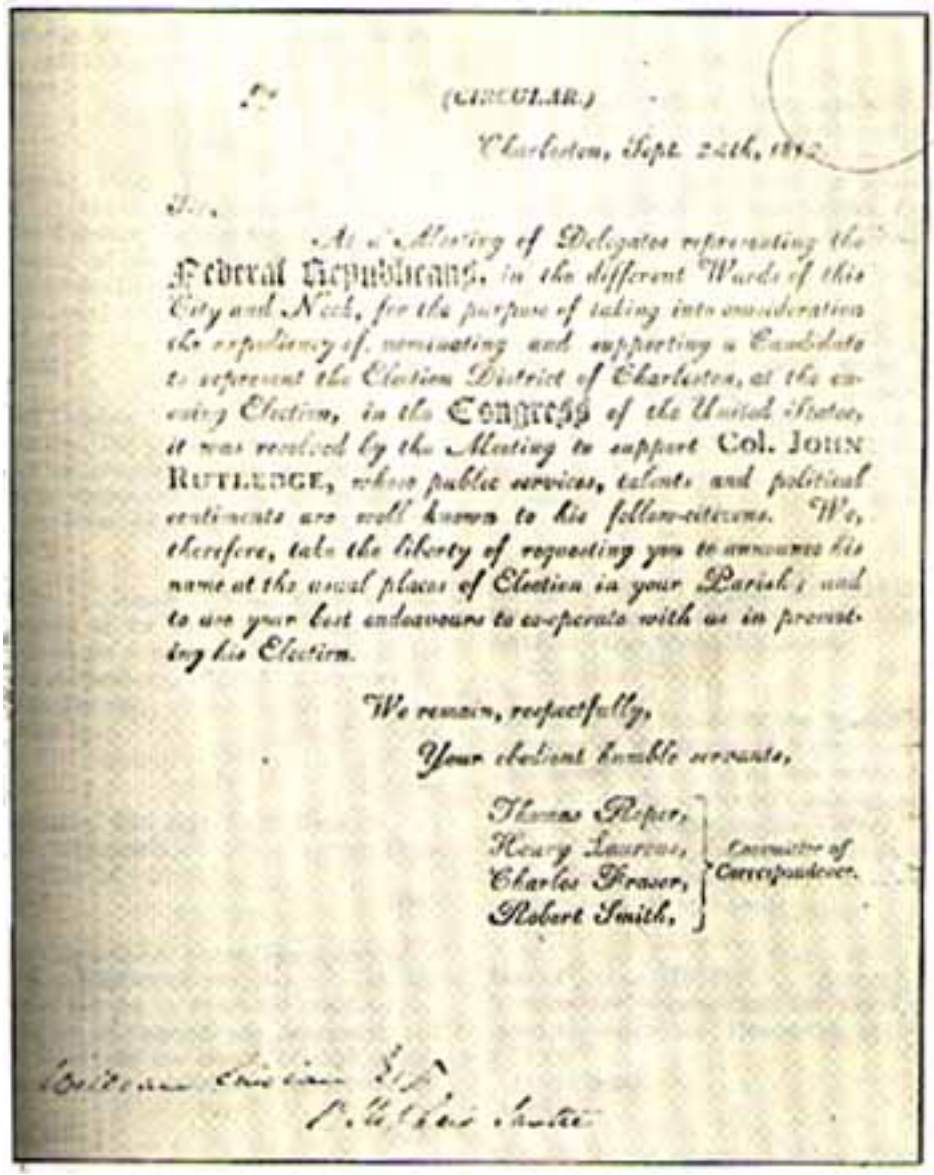
The following Gentlemen were chosen Managers at a Meeting of the Subscribers on the 15th Instant:

Hon. WILLIAM STEPHENS, Esq. | Dr. JAMES H. YOUNG
EDWARD CHURCH, Esq. | Do.
MICHAEL FOOTMAN, | [illegible]

Mr. JOHN WEBB CHEESLEY, Treasurer.

SAVANNAH, 19th NOVEMBER, 1790.

Broadside, 1790



(CIRCULAR.)

Charleston, Sept. 22th, 1812

Sir,

At a Meeting of Delegates representing the Federal Republicans, in the different Wards of this City and Neck, for the purpose of taking into consideration the expediency of nominating and supporting a Candidate to represent the Election District of Charleston, at the ensuing Election, in the Congress of the United States, it was resolved by the Meeting to support Col. JOHN RUTLEDGE, whose public services, talents and political sentiments are well known to his fellow-citizens. We, therefore, take the liberty of requesting you to announce his name at the usual places of Election in your Parish; and to use your best endeavours to co-operate with us in promoting his Election.

We remain, respectfully,

Your obedient humble servants,

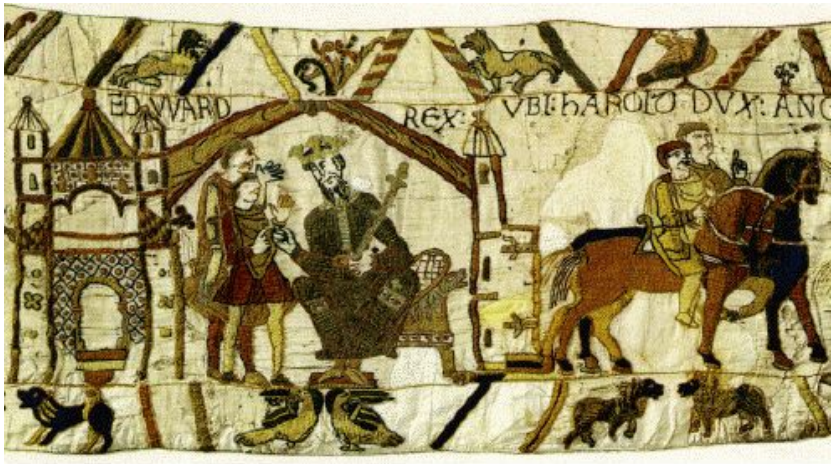
Thomas Roper,
Henry Laurens,
Charles Fraser,
Robert Smith,
} Committee of Correspondence.

Broadside, 1812

next



bayeaux tapestry, c. 1080-1086

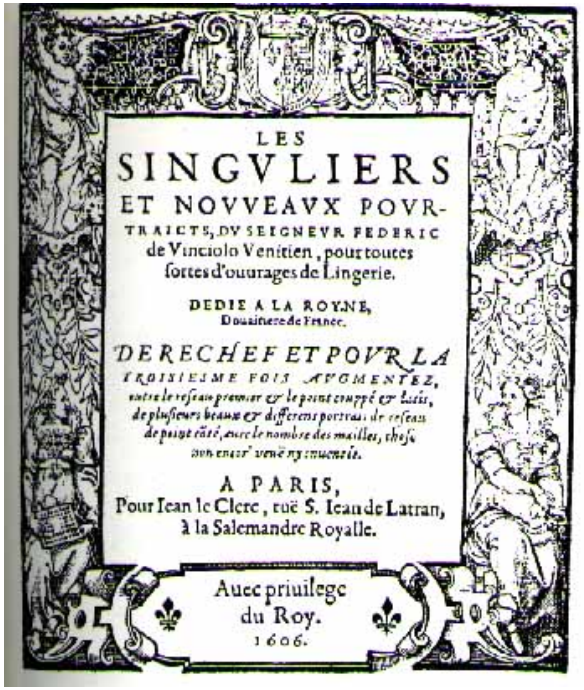




A bad omen, a comet appears in the sky



syon cope, 1300-1320



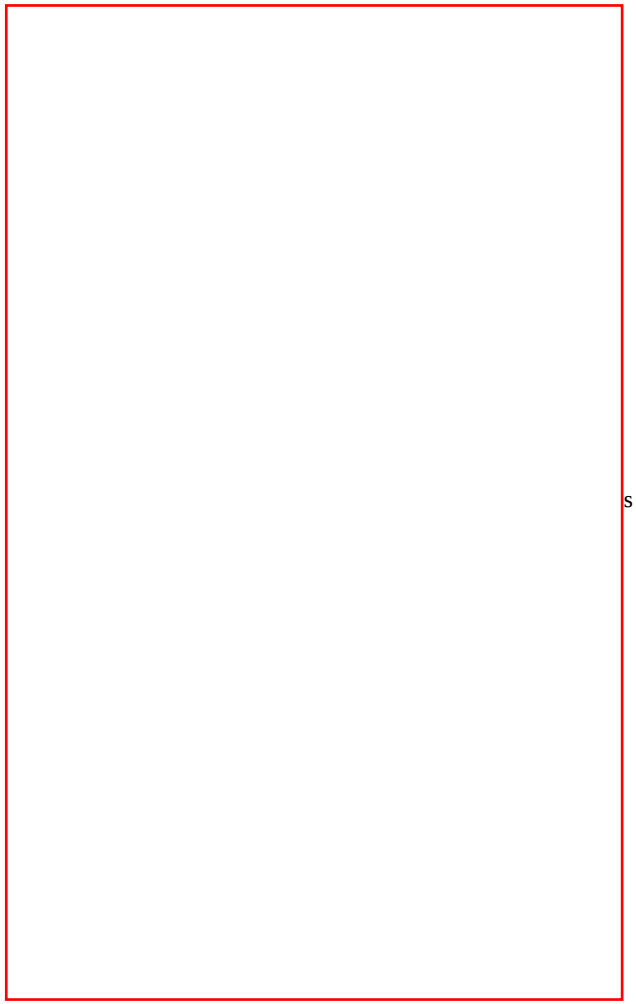
frontispiece, 3rd edition, 1606 (1587)



embroidered panel, mary queen of scots, 1596



birth of st. john the baptist, florence 15th c.



sampler, 1603-25



sacrifice of isaac, bible cover, after 1650

next



Caslon IV, 2-line English Egyptian, 1816



Figgins, 2 lines pica, c. 1815



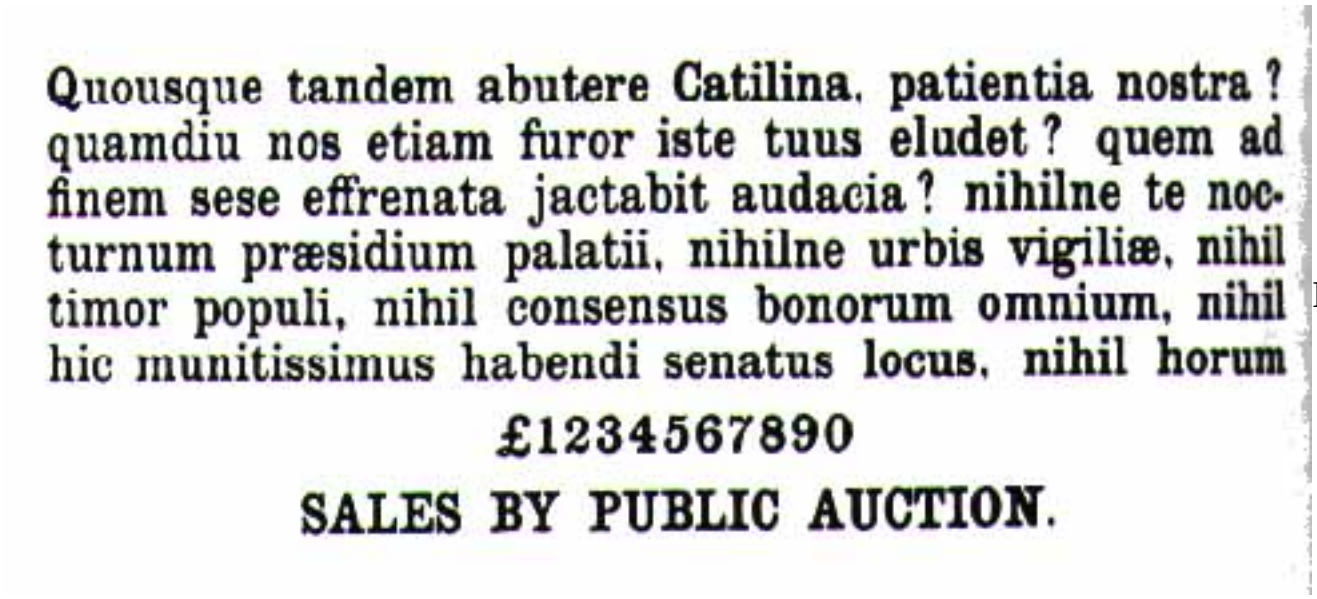
Thorne, fat-face type, 1821





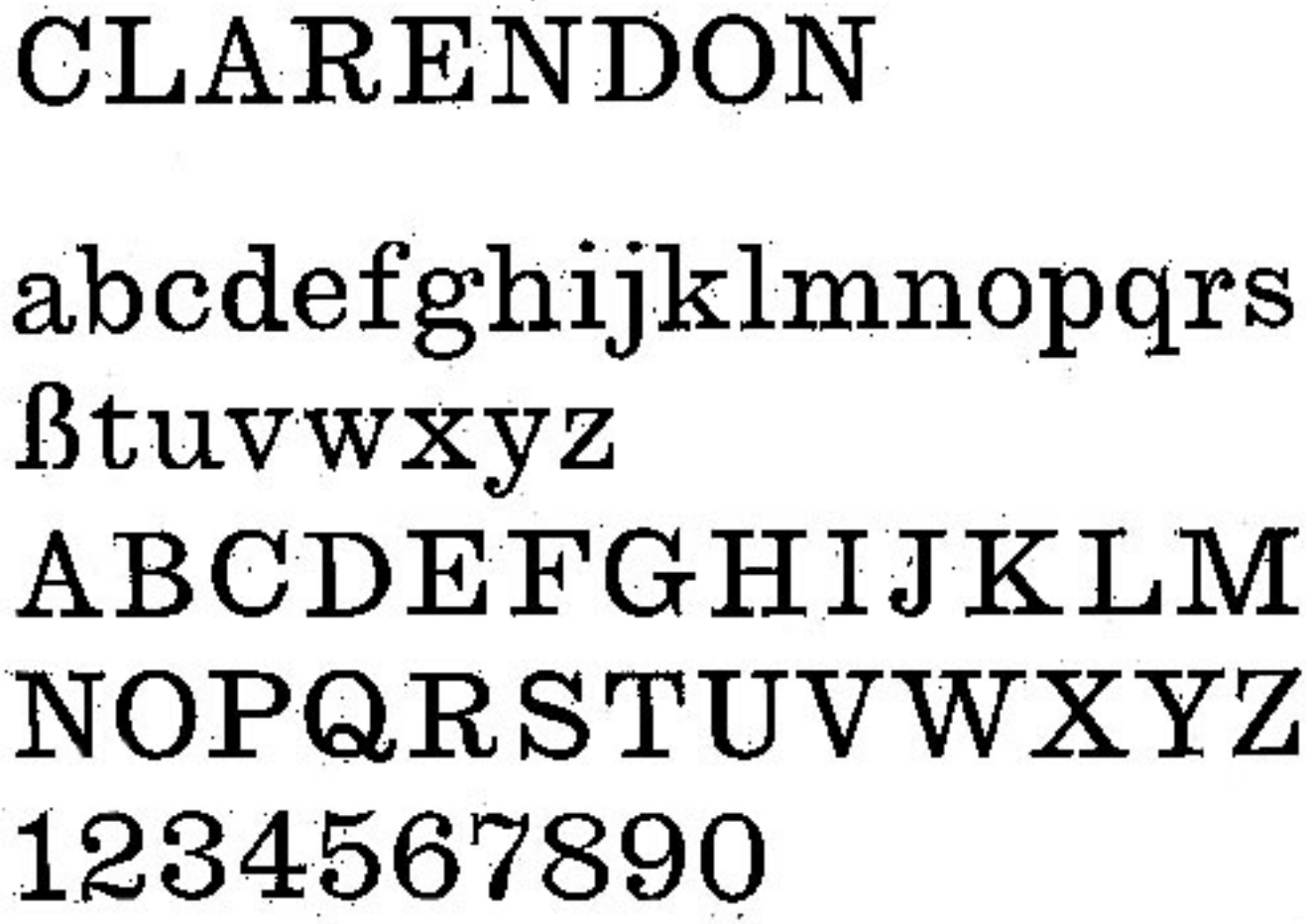
Thorne, Egyptian, 1821

next



Besley +

Thorowgood, early Clarendon, 1845



clarendon

font 1840s

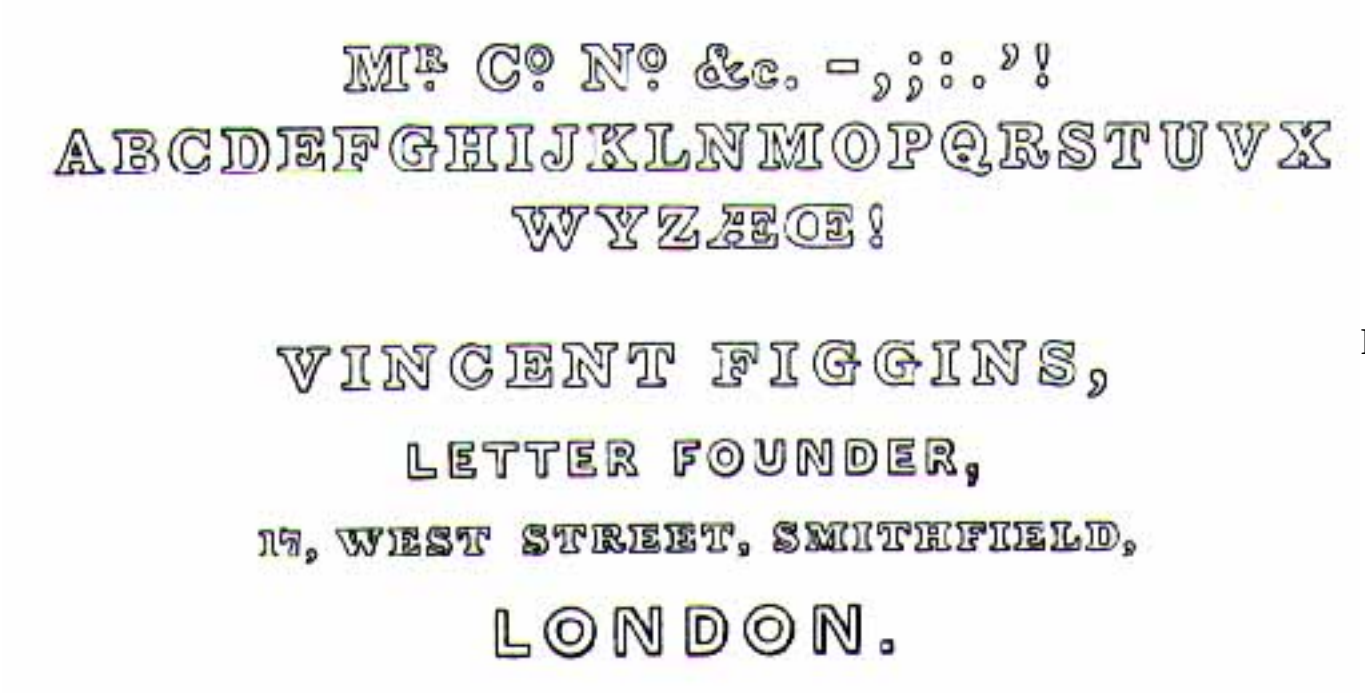


Figgins, Tuscan, 1815



Figgins, 5 lines

pica in shade, 1815



Figgins,

outline type, 1833



Woods +

Sharwoods, ornamentd fonts, 1838-42

next



$50 Reward.

Ranaway on Saturday the 17th inst. a coloured woman by the name of

EASTER,

Who was formerly the property of Arthur Hill, near Reisterstown;—the said Easter is rather between a mulatto and black, short chunky, with thick lips and somewhat freckled in her face; she is about 22 years of age; she had on a light calico frock when she went away, and a cloth over coat, olive colour. She has some relations living in Baltimore at Fell's Point, where she is expected to be lurking at this time. If she is taken in Baltimore County and secured so that I get her again I will give 25 dollars, and if out of the State 50 dollars.

JACOB WOOLERY,

Within four miles of Westminster.

Dec. 24, 1825.

Broadside, 1825

The Owner of the following named and valuable Slaves, being on the eve of departure for Europe, will cause the same to be offered for sale, at the NEW EXCHANGE, corner of St. Louis and Chartres streets, on *Saturday*, May 16, at Twelve o'Clock, *viz.*

1. **SARAH, a mulatress, aged 45 years, a good cook and accustomed to** house work in general, is an excellent and faithful nurse for sick persons, and in every respect a first rate character.

2. **DENNIS, her son, a mulatto, aged 24 years, a first rate cook and stew-**ard for a vessel, having been in that capacity for many years on board one of the Mobile packets; is strictly honest, temperate, and a first rate subject.

3. **CHOLE, a mulatress, aged 36 years, she is, without exception, one of** the most competent servants in the country, a first rate washer and ironer, does up lace, a good cook, and for a bachelor who wishes a house-keeper she would be invaluable; she is also a good ladies' maid, having travelled to the North in that capacity.

4. **FANNY, her daughter, a mulatress, aged 16 years, speaks French and** English, is a superior hair-dresser, (pupil of Guillaw,) a good seamstress and ladies' maid, is smart, intelligent, and a first rate character.

5. **DANDRIDGE, a mulatoo, aged 26 years, a first rate dining-room ser-**vant, a good painter and rough carpenter, and has but few equals for honesty and sobriety.

6. **NANCY, his wife, aged about 24 years, a confidential house servant,** good seamstress, mantuamaker and tailoress, a good cook, washer and ironer, etc.

7. **MARY ANN, her child, a creole, aged 7 years, speaks French and** English, is smart, active and intelligent.

8. **FANNY or FRANCES, a mulatress, aged 22 years, is a first rate** washer and ironer, good cook and house servant, and has an excellent character.

9. **EMMA, an orphan, aged 10 or 11 years, speaks French and English,** has been in the country 7 years, has been accustomed to waiting on table, sewing etc.; is intelligent and active.

10. **FRANK, a mulatto, aged about 32 years speaks French and English,** is a first rate hostler and coachman, understands perfectly well the management of horses, and is, in every respect, a first rate character, with the exception that he will occasionally drink, though not an habitual drunkard.

☞ All the above named Slaves are acclimated and excellent subjects; they were purchased by their present vendor many years ago, and will, therefore, be severally warranted against all vices and maladies prescribed by law, save and except FRANK, who is fully guaranteed in every other respect but the one above mentioned.

TERMS:—One-half Cash, and the other half in notes at Six months, drawn and endorsed to the satisfaction of the Vendor, with special mortgage on the Slaves until final payment. The Acte of Sale to be passed before WILLIAM BOSWELL, *Notary Public*, at the expense of the Purchaser.

***New-Orleans, May* 13, 1835.**

Broadside,

1835

TO THE PUBLIC.

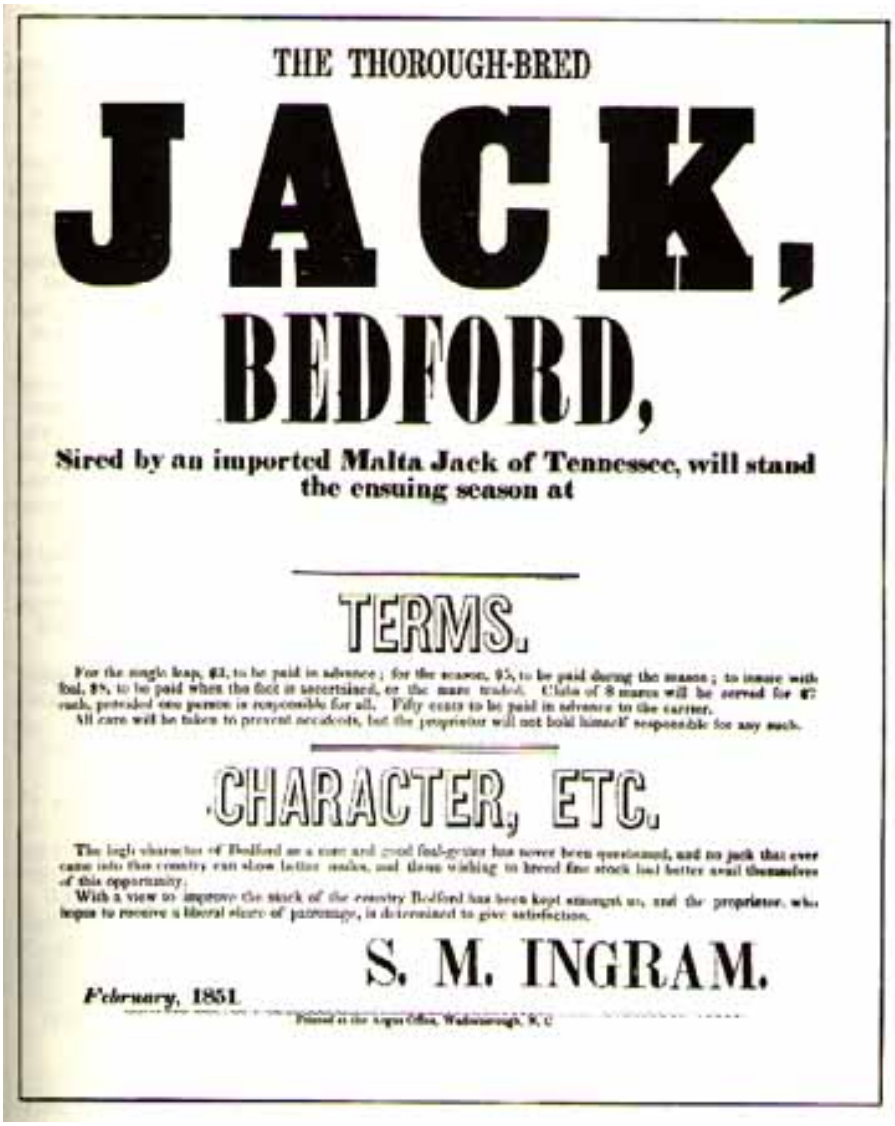
The object of this placard is to inform the Public that Gen. Leigh Read has declined giving to me an apology for the insult offered me at St. Marks, on the 5th inst. That he has also refused to me that satisfaction, which as an honorable man, (refusing to apologise,) he was bound to give. I therefore pronounce him a Coward and a Scoundrel.

WILLIAM TRADEWELL.

Tallahassee, Oct. 26, 1839.

Broadside,

1839



THE THOROUGH-BRED

JACK,

BEDFORD,

Sired by an imported Malta Jack of Tennessee, will stand the ensuing season at

TERMS.

For the single leap, $2, to be paid in advance; for the season, $5, to be paid during the season; to insure with foal, $8, to be paid when the fact is ascertained, or the mare traded. Clubs of 8 mares will be served for $7 each, provided one person is responsible for all. Fifty cents to be paid in advance to the carrier.

All care will be taken to prevent accidents, but the proprietor will not hold himself responsible for any such.

CHARACTER, ETC.

The high character of Bedford as a sure and good foal-getter has never been questioned, and no jack that ever came into this country can show better marks, and those wishing to breed fine stock had better avail themselves of this opportunity.

With a view to improve the stock of the country Bedford has been kept amongst us, and the proprietor, who begs to receive a liberal share of patronage, is determined to give satisfaction.

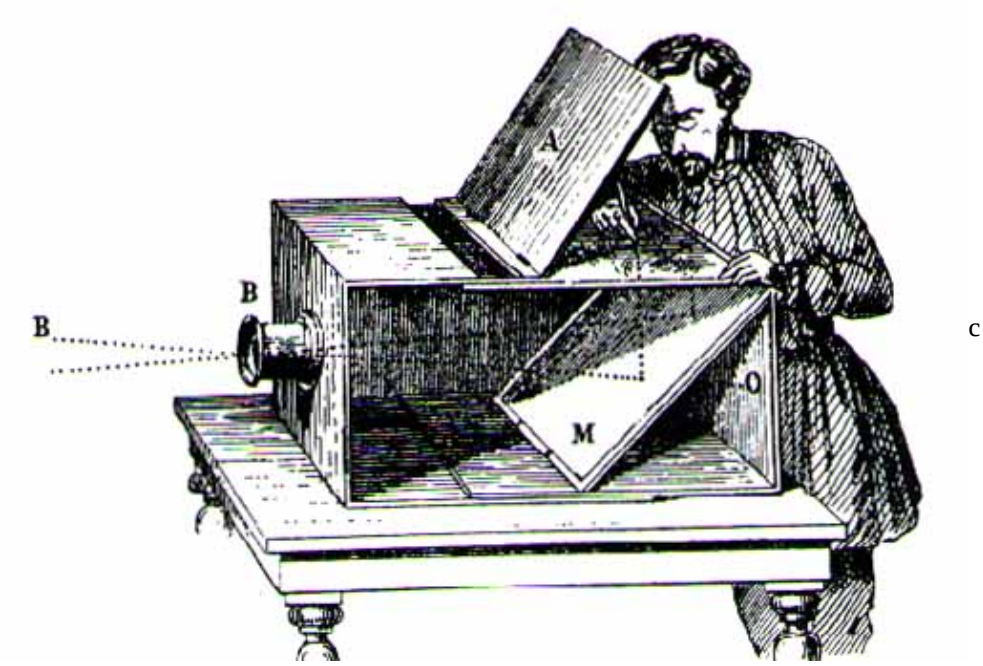
S. M. INGRAM.

February, 1851.

Printed at the Argus Office, Walterborough, S. C.

Broadside, 1851

next

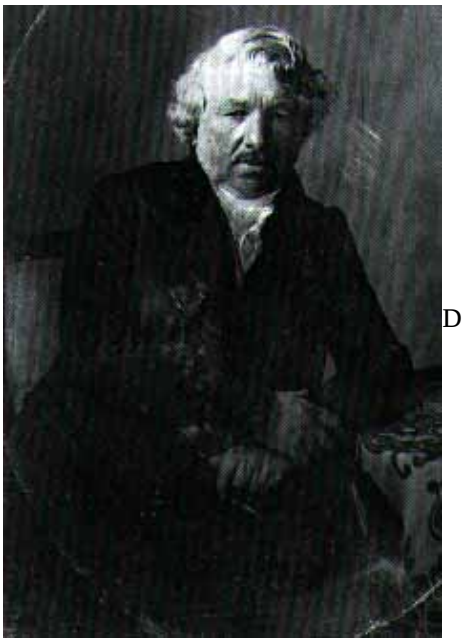


camera obscura

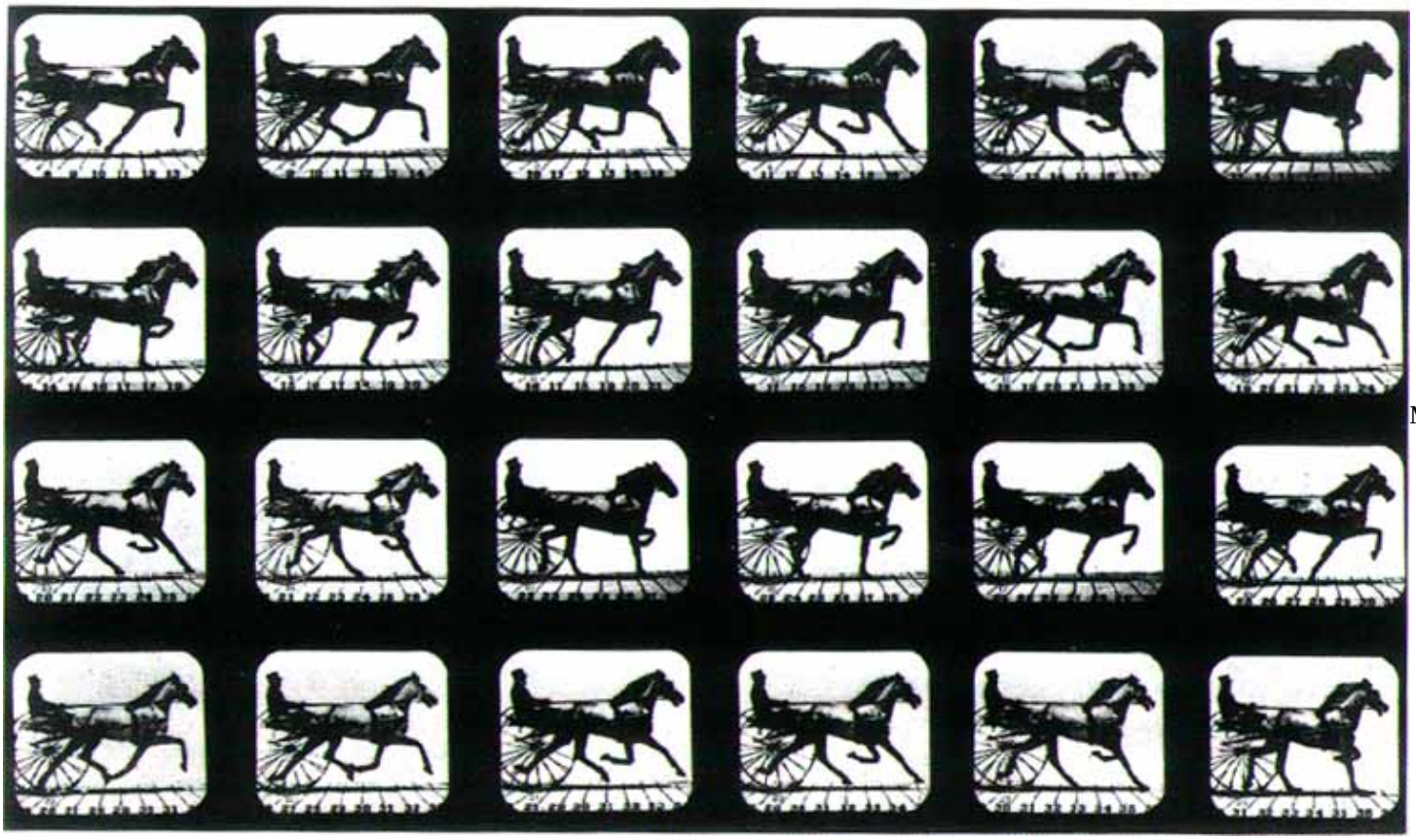


Niepce, 1st photolithographic print, 1822


Niepce, 1st photo from nature, 1826

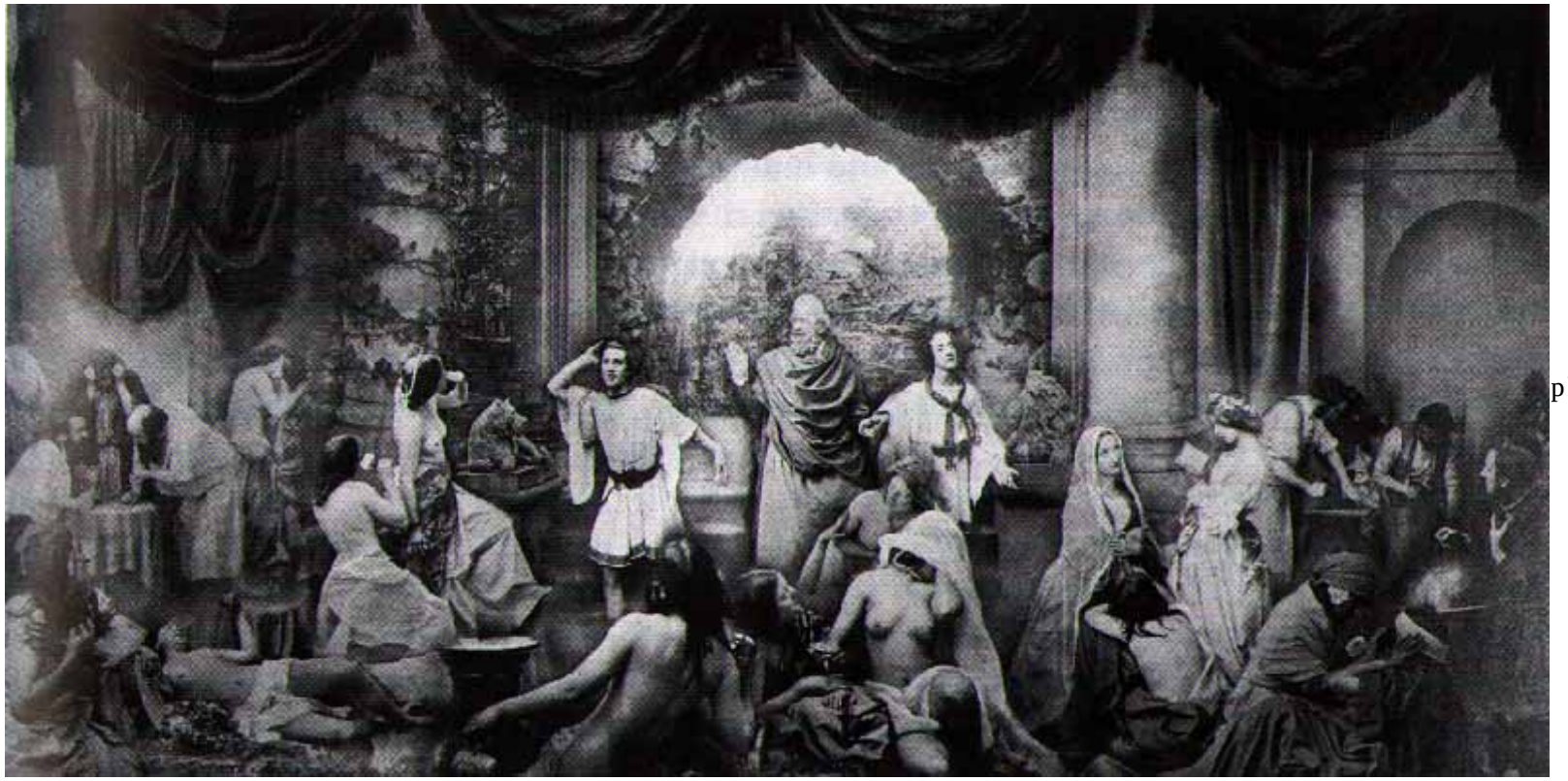

Daguerreotype of Daguerre


Horgan, 1st halftone image, 1880



Muybridge, sequence photo, 1883

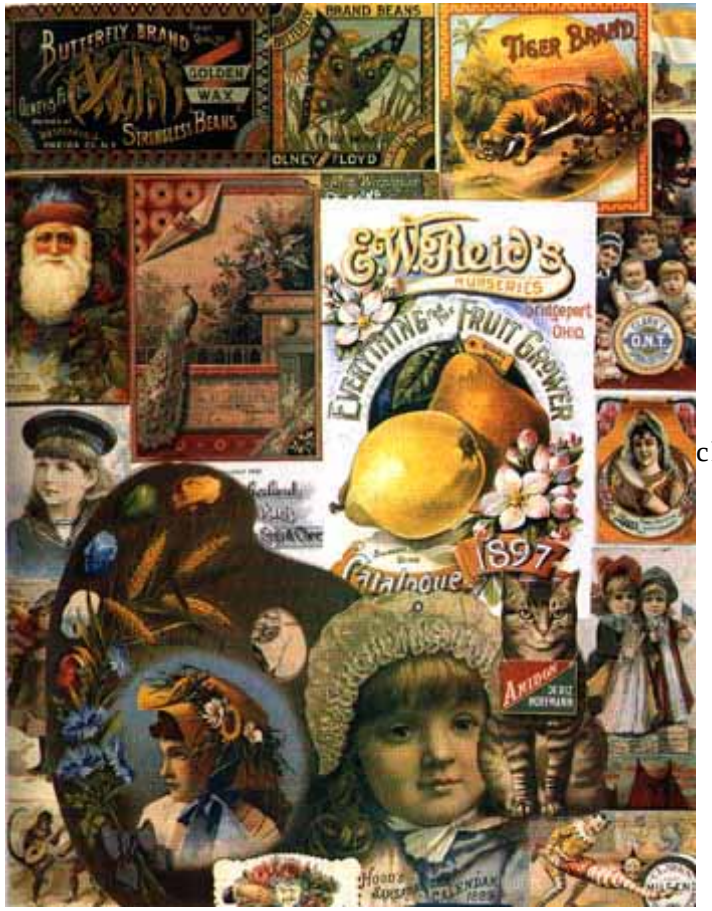
next



photograph after narrative painting



lithographic poster, 1867



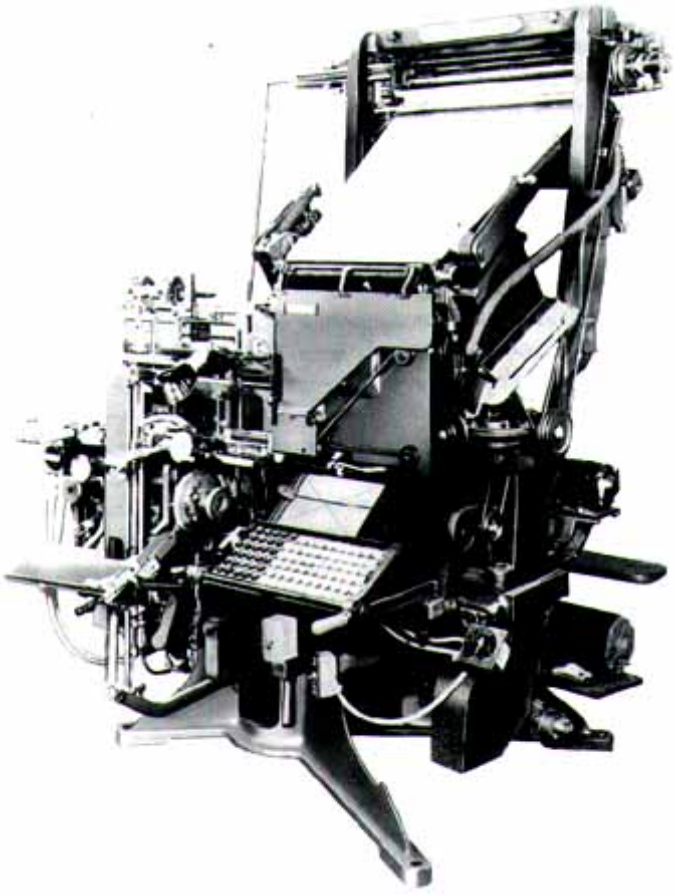
chromolithography samples, 1880s-1900s



chromolithograph poster, 1870

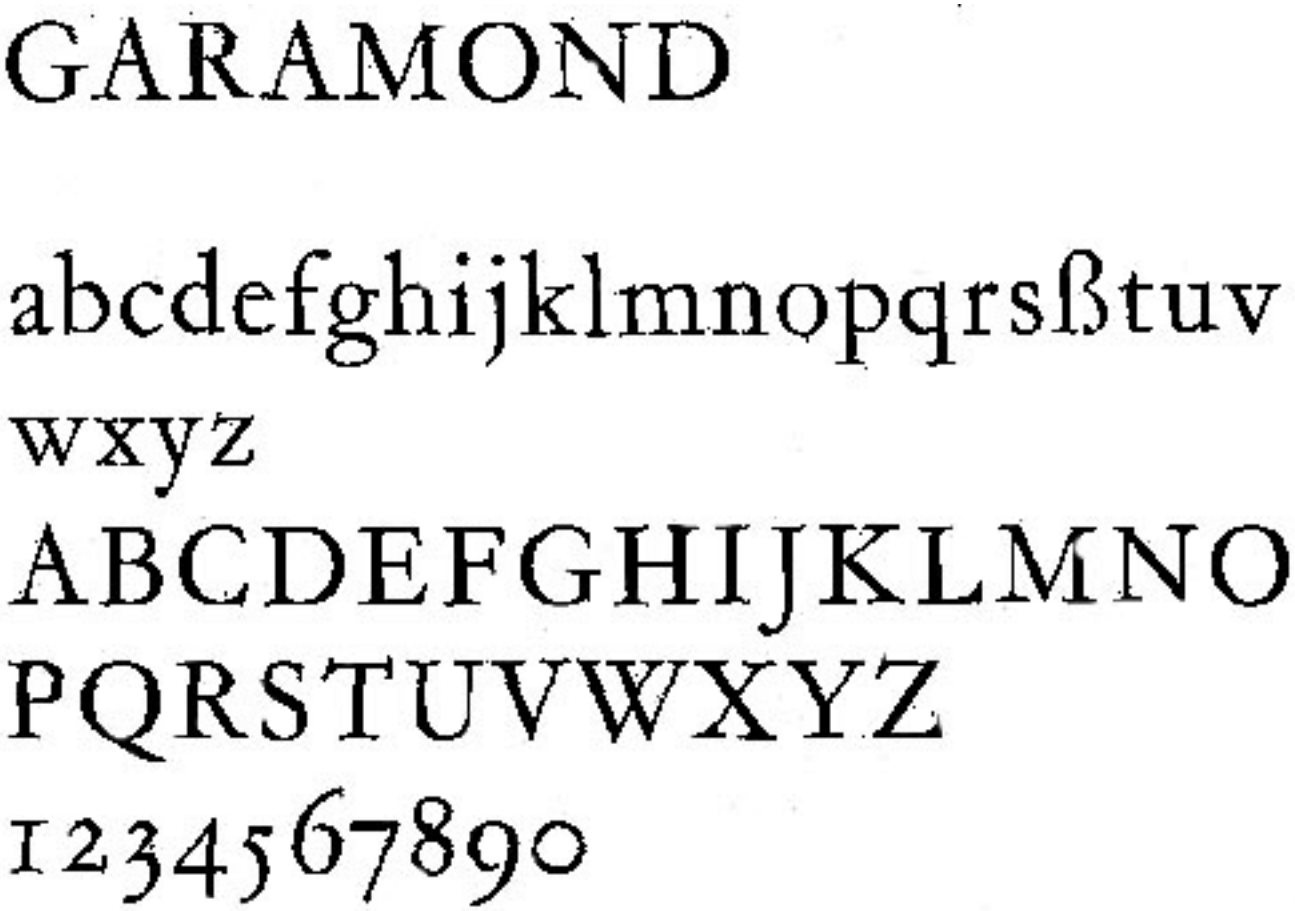


chromolithographed package designs

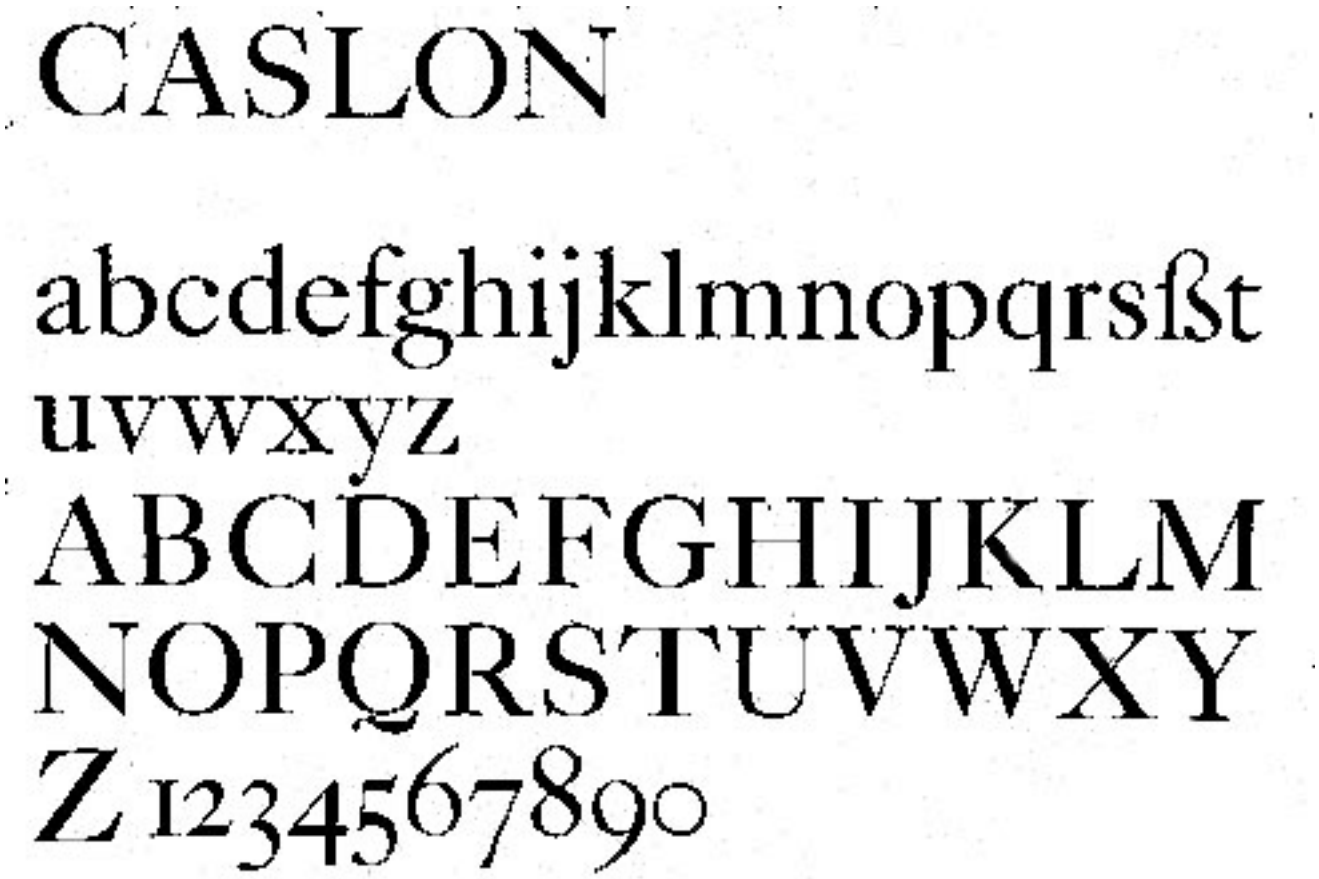


Linotype machine

Font comparison in historical order



c. 1630 France



c. 1720 England

BASKERVILLE

abcdefghijklmnopqrsßtuvw
xyz
ABCDEFGHIJKLMNOP
QRSTUVWXYZ
1234567890

c.1750

England

BODONI

abcdefghijklmnopqrsßtuvw

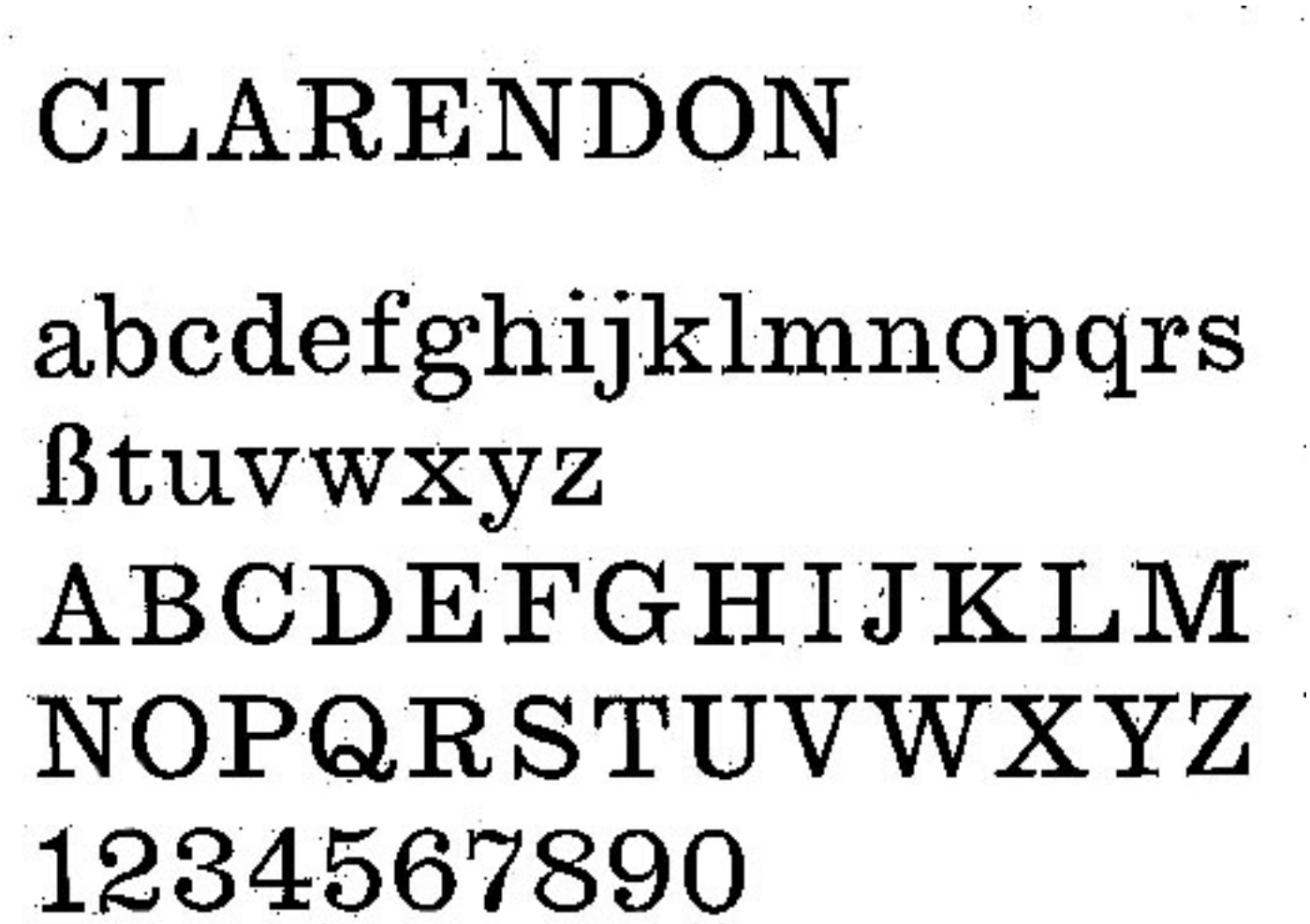
xyz

ABCDEFGHIJKLMNOPQ

RSTUVWXYZ

1234567890

c. 1790 Italy

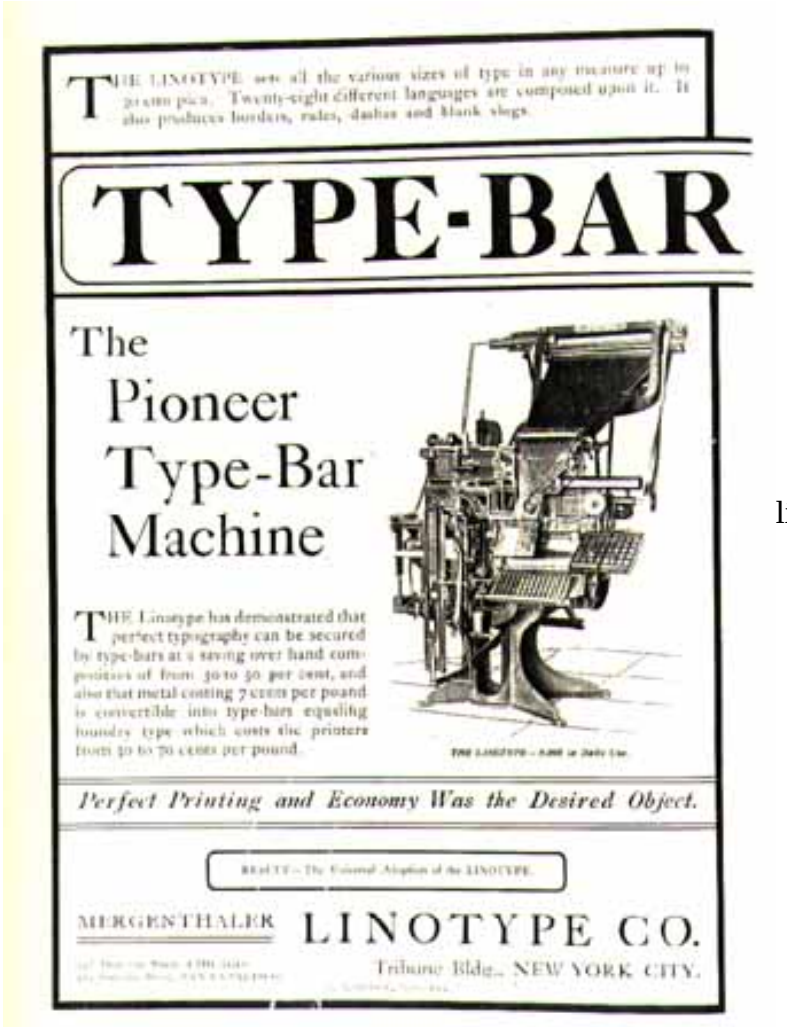


c. 1850

England


LEAP YEAR CALICO
BALL!
AT
GRANGE HALL,
CANAAN, N. H.,
FRIDAY EVENING, MAY 4, 1888.
MUSIC
GARDNER & MESSER'S ORCHESTRA
FOUR PIECES.
FLOOR MANAGERS.
Committee of Introduction.
DANCING 50 CENTS PER COUPLE,
SPECTATORS 15 CENTS EACH.

wood type poster


THE LINOTYPE sets all the various sizes of type in any measure up to 30 ems pica. Twenty-eight different languages are composed upon it. It also produces borders, rules, dashes and blank slugs.

TYPE-BAR

The Pioneer Type-Bar Machine

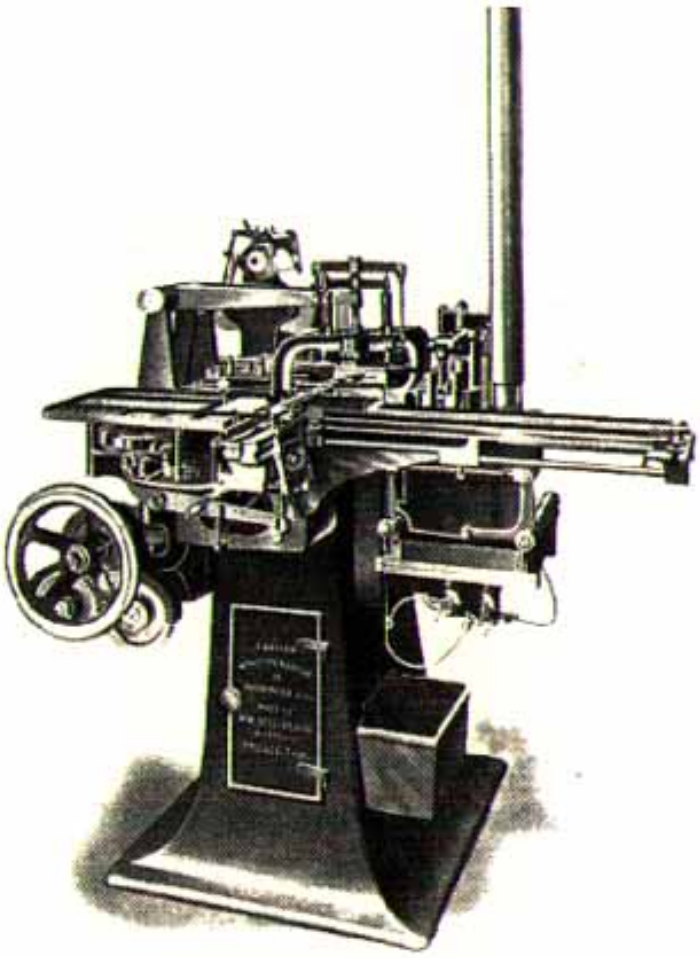
THE Linotype has demonstrated that perfect typography can be secured by type-bars at a saving over hand composition of from 30 to 50 per cent, and also that metal costing 7 cents per pound is convertible into type-bars equaling founders type which costs the printers from 30 to 70 cents per pound.

Perfect Printing and Economy Was the Desired Object.

MERGENTHALER LINOTYPE CO.
Tribune Bldg., NEW YORK CITY.

linotype advertisement, 1902





monotype machine, 1902



Typographic Advertiser.

Vol. IV. JANUARY, 1859. No. 16.

THE NEW YEAR.

FRANKLIN.

FURNITURE.

OLD TYPE IN EXCHANGE.

SPACES FOR JOB PRINTERS.

COLLECTIONS.

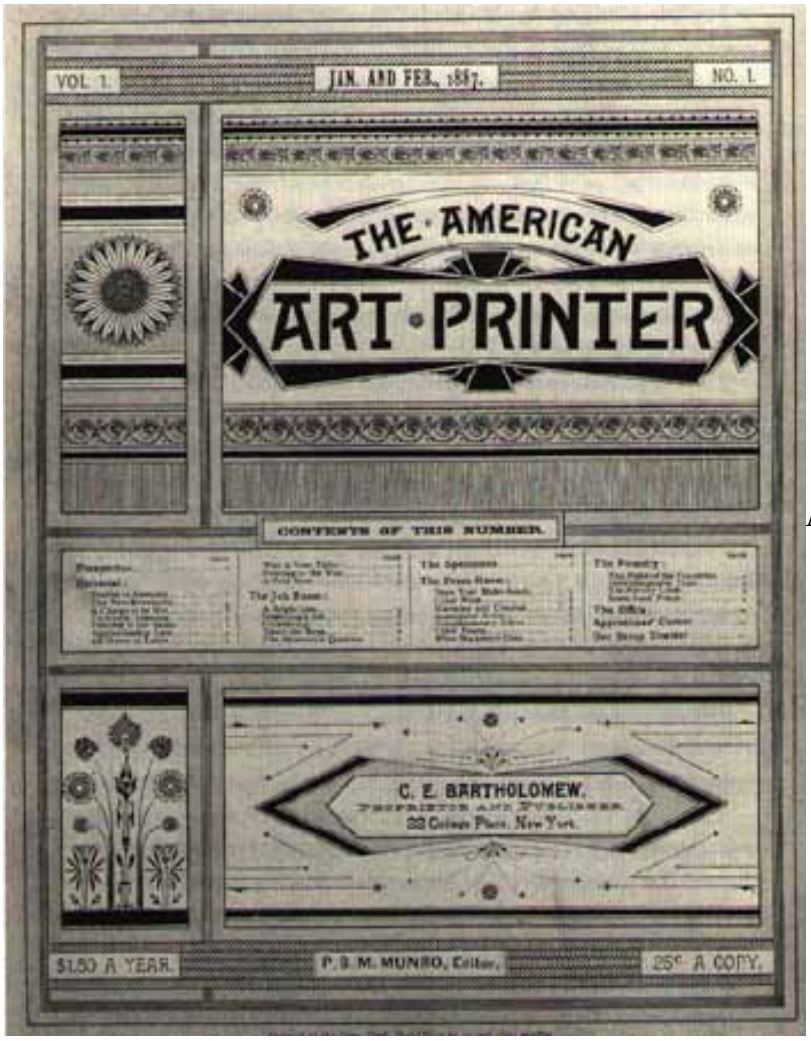
THE JOURNALISTS.

NEW TYPES AND CUTS.

ILLUMINATING LAMPS.

COLORS.

Typographic Adviser, 1859

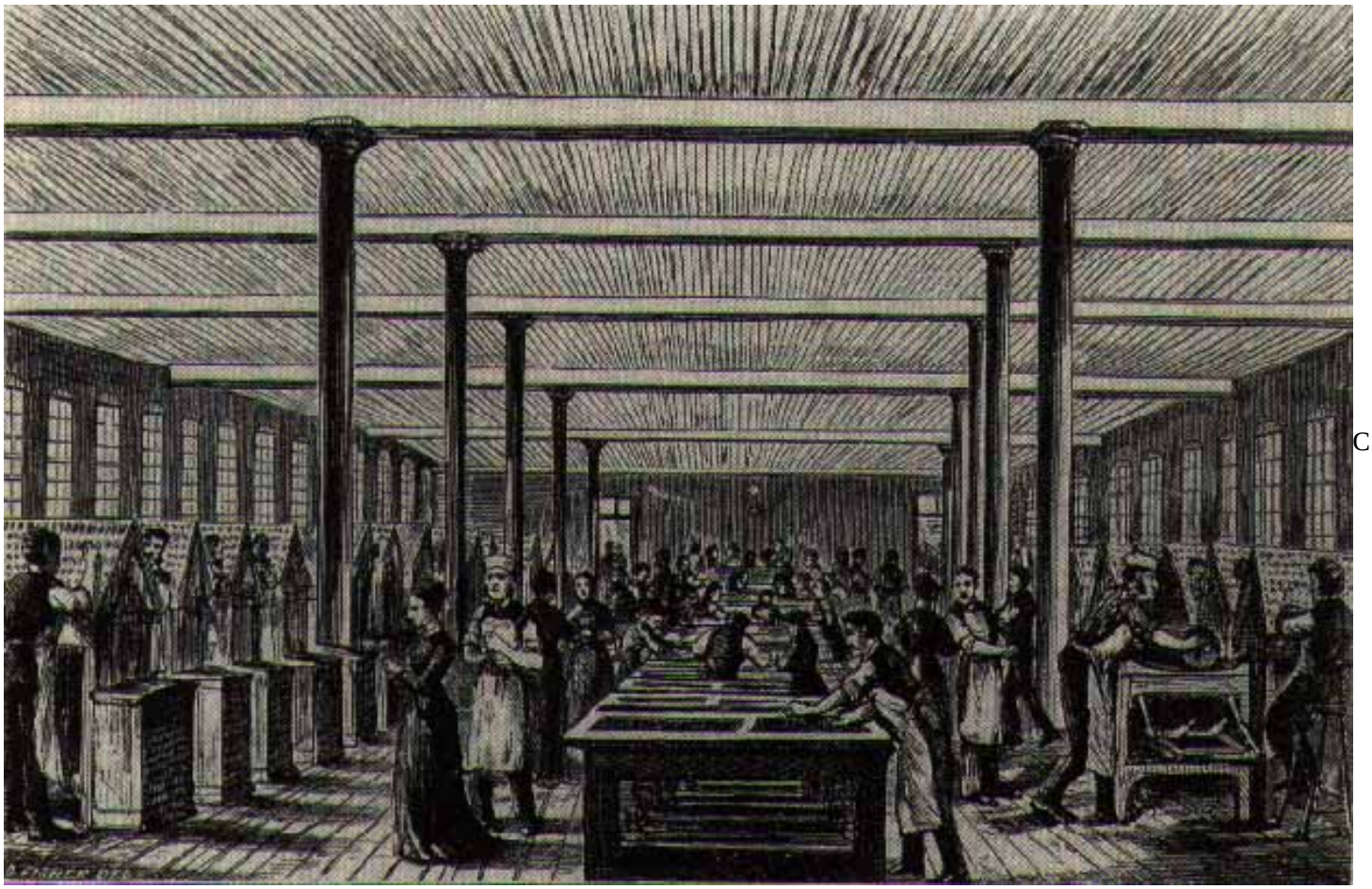


American Art Printer, 1887

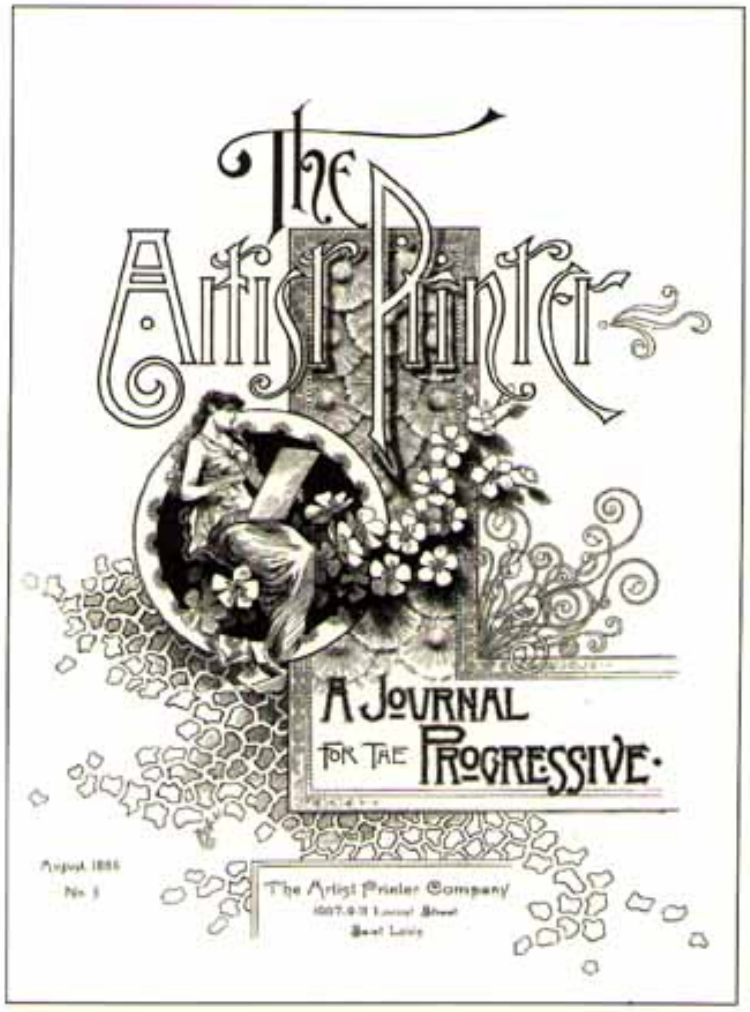


Profitable Advertising, 1902

next



Composing room, Riverside Press, 1880



The Artist Printer, 1889



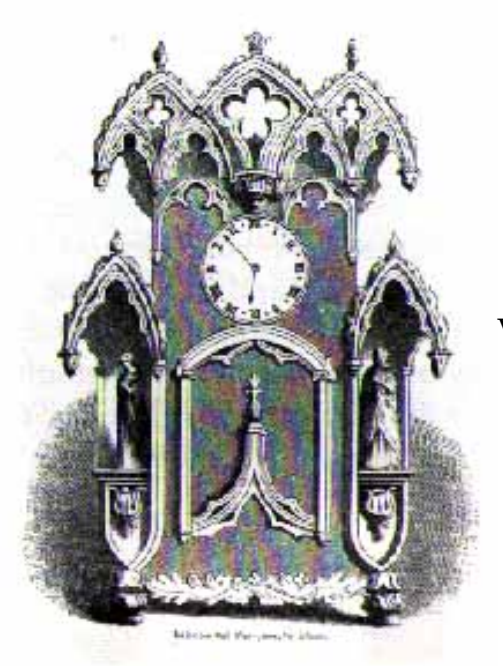
NY delegation to Int. Typographical Union, 1902



Advertisement for sign painter, 1894



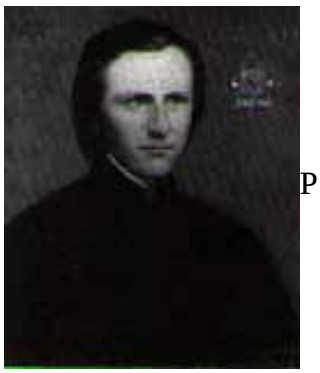
Crystal Palace



Victorian clock

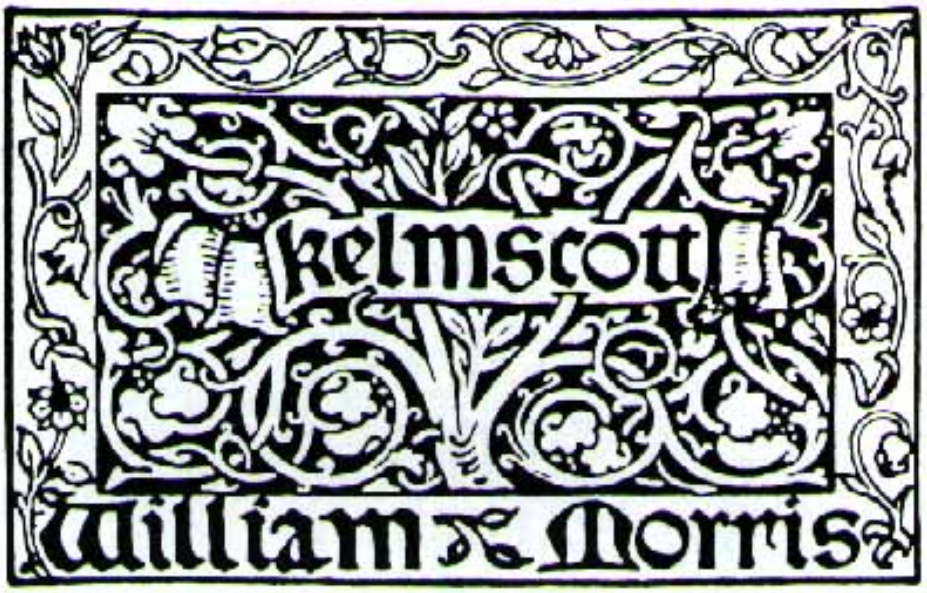


Victorian type


Pugin


Ruskin

[next]

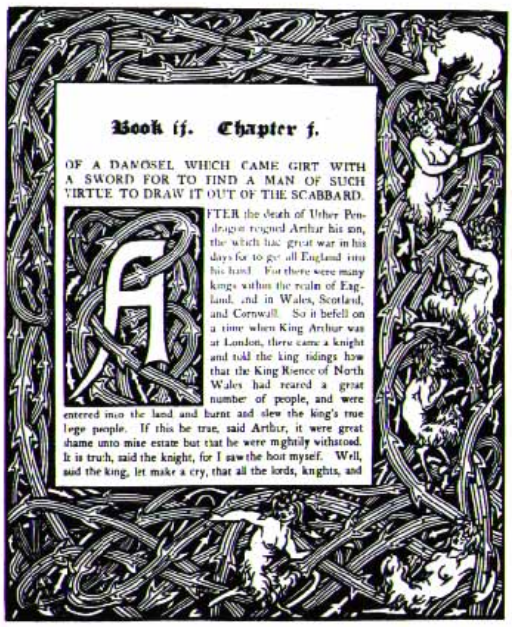


William Morris, Kelmscott Press trademark, 1892



Morris, The Story of the Glittering Plain, 1894

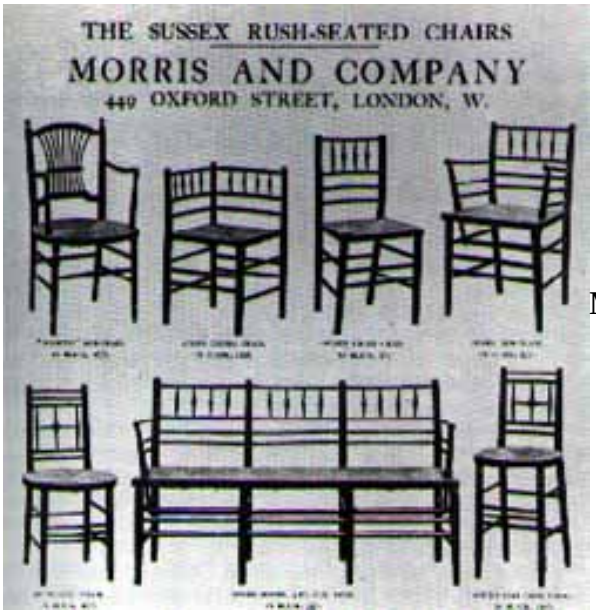




Aubrey Beardsley, Mort D'Arthur, 1893



Morris room



Morris chairs advertisement



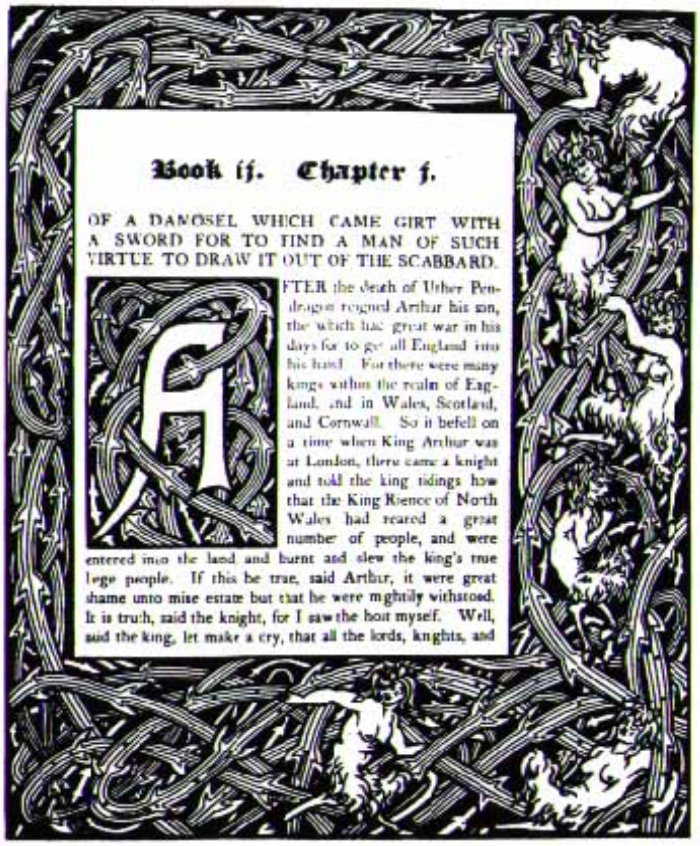
Morris tile



May Morris, 1880

next

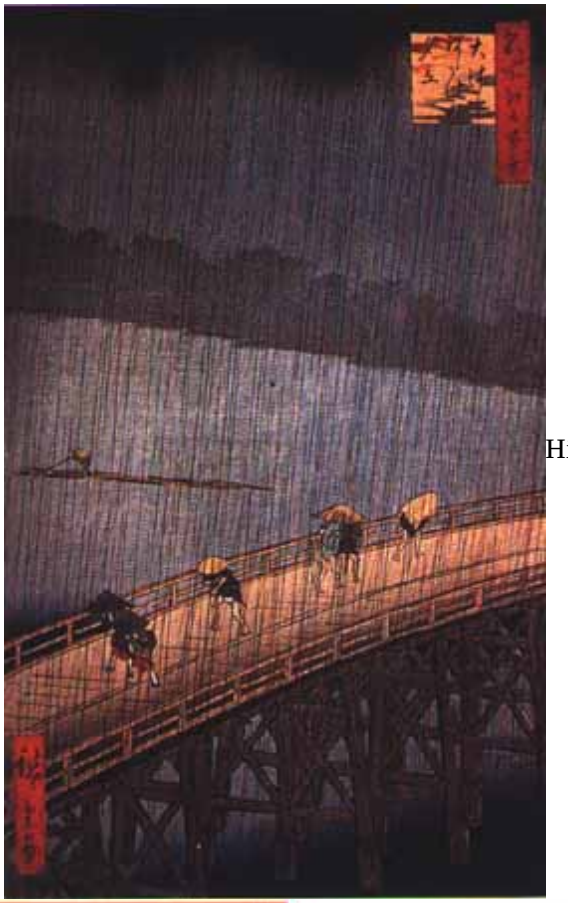




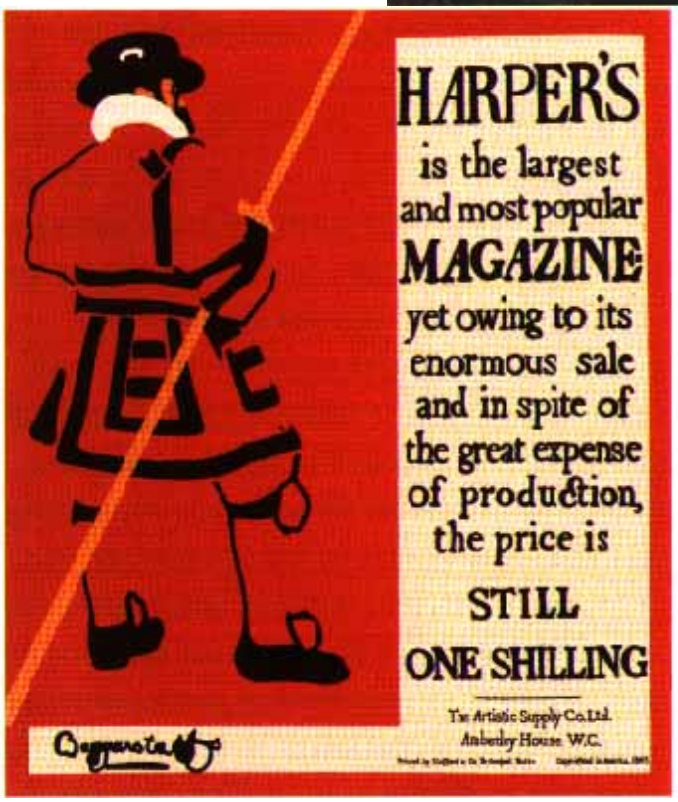
Beardsley, Mort D'Arthur, 1893

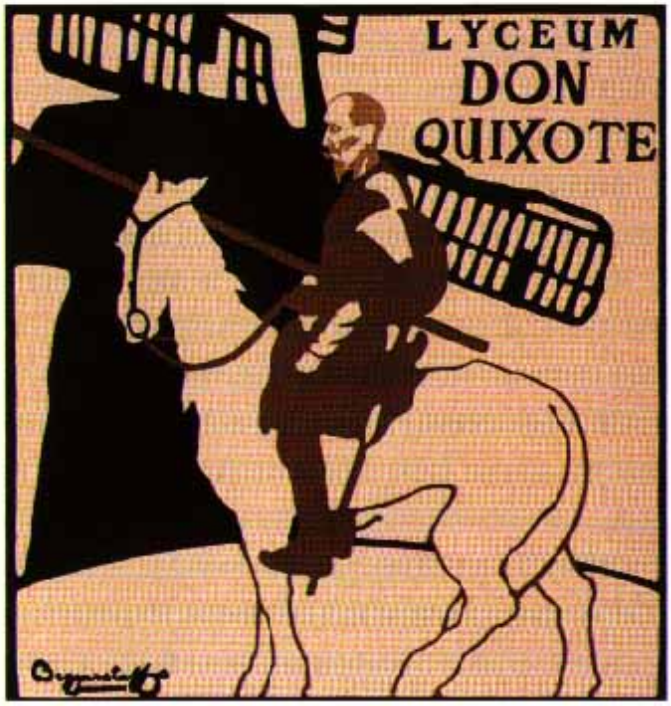


Hokusai, c 1820

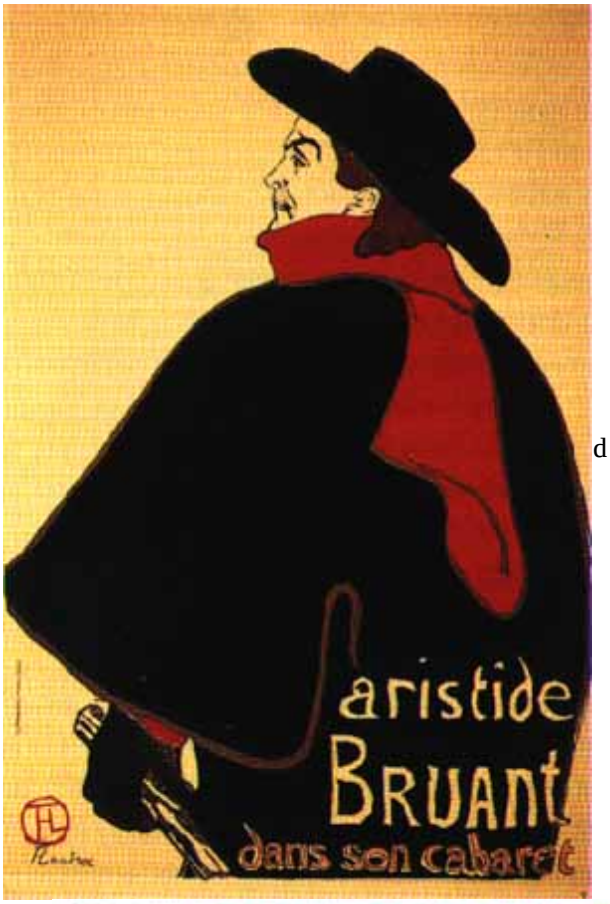


Hiroshige, c 1856-9





The Beggarstaffs, posters 1895, 1896

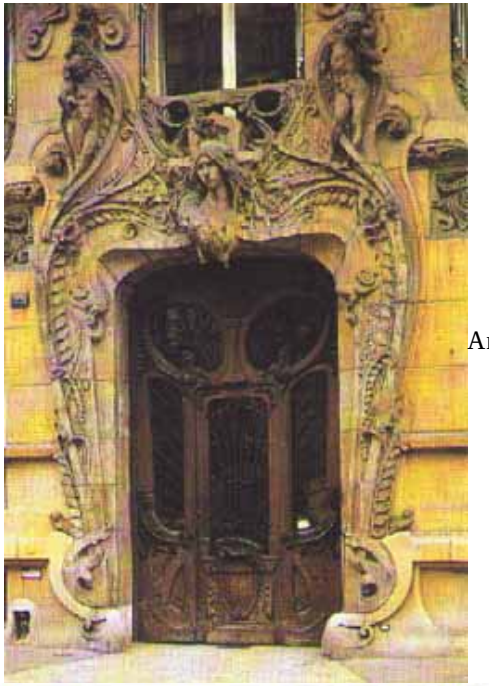


de Toulouse-Lautrec, lithographic poster, 1893



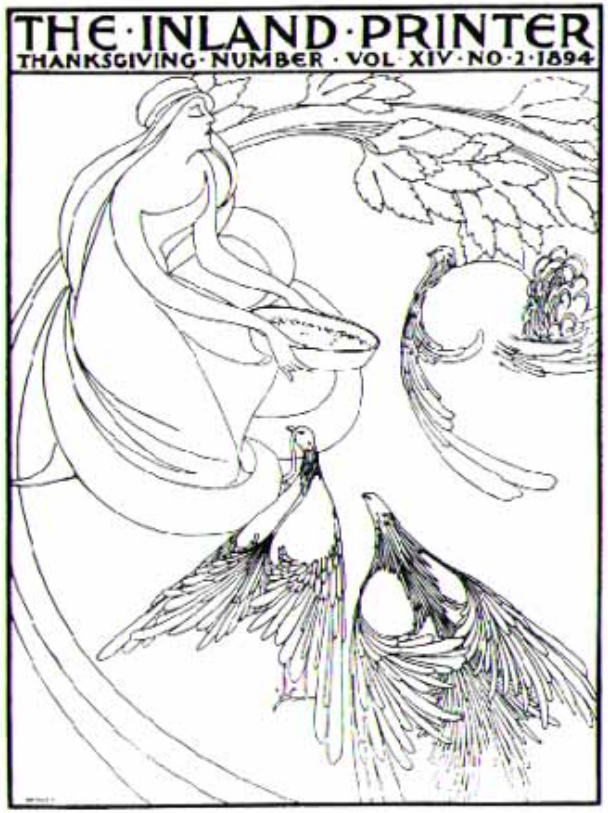
Mucha, lithographic poster, 1898

next



Art nouveau architecture

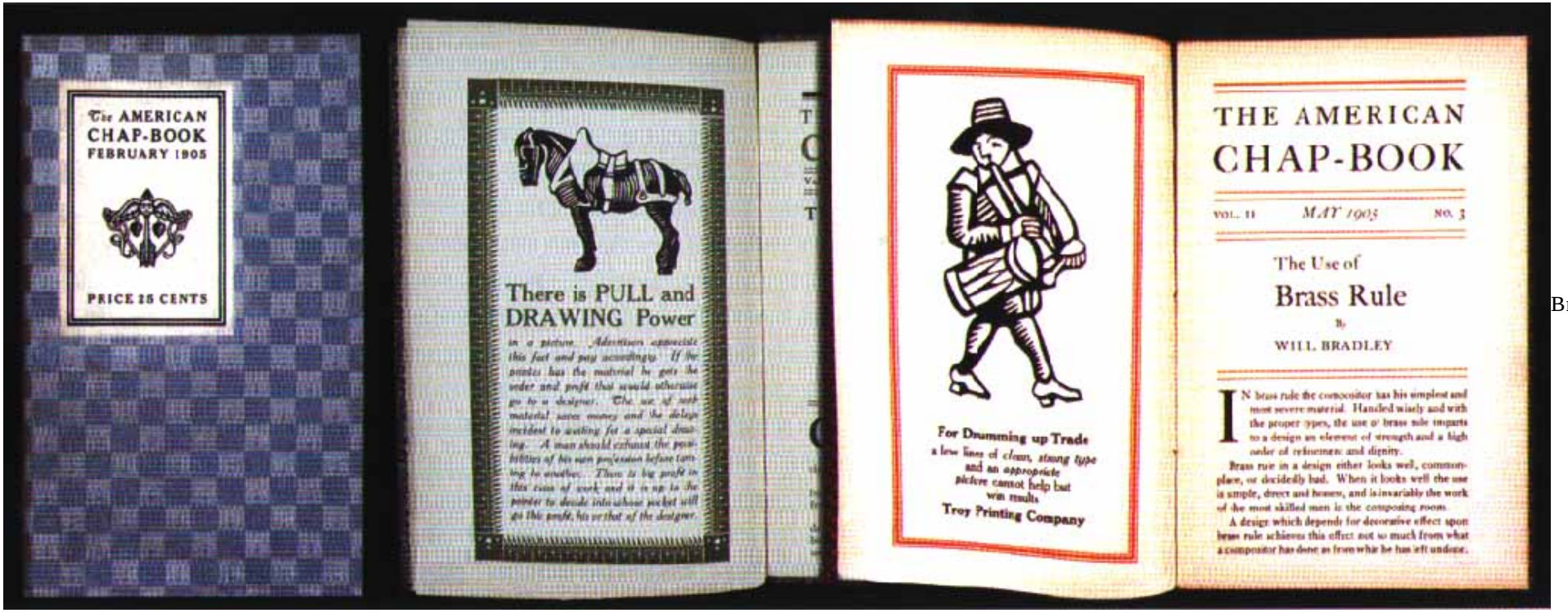




Bradley, Inland Printer covers, 1894-5

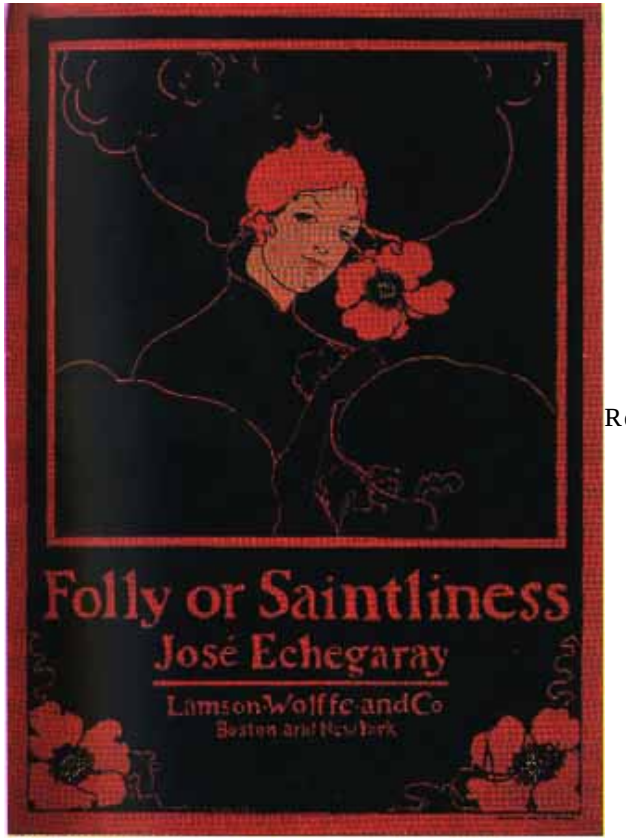


Bradley, The Chap Book, 1895

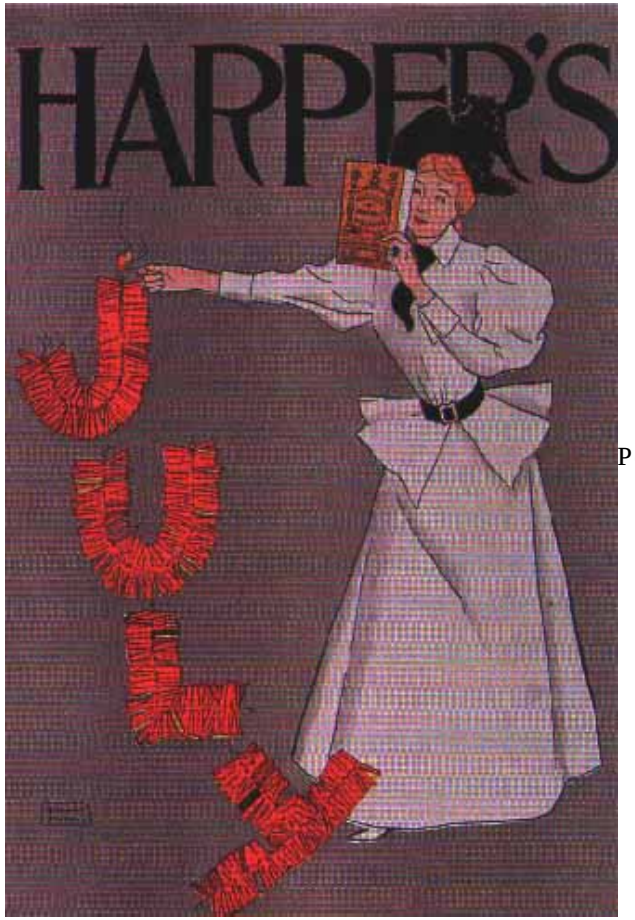


The American Chap-Book, 1905

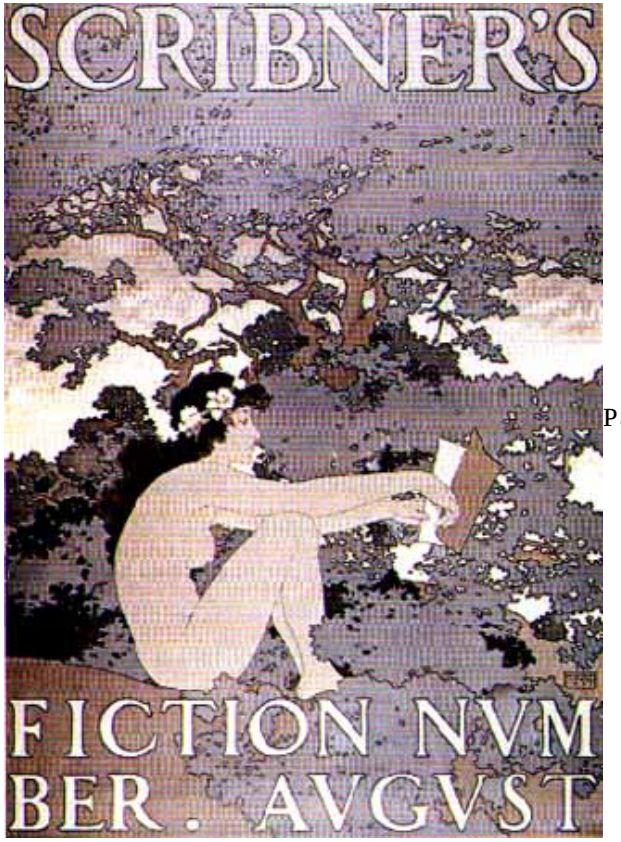
Bradley,



Reed, poster, 1895

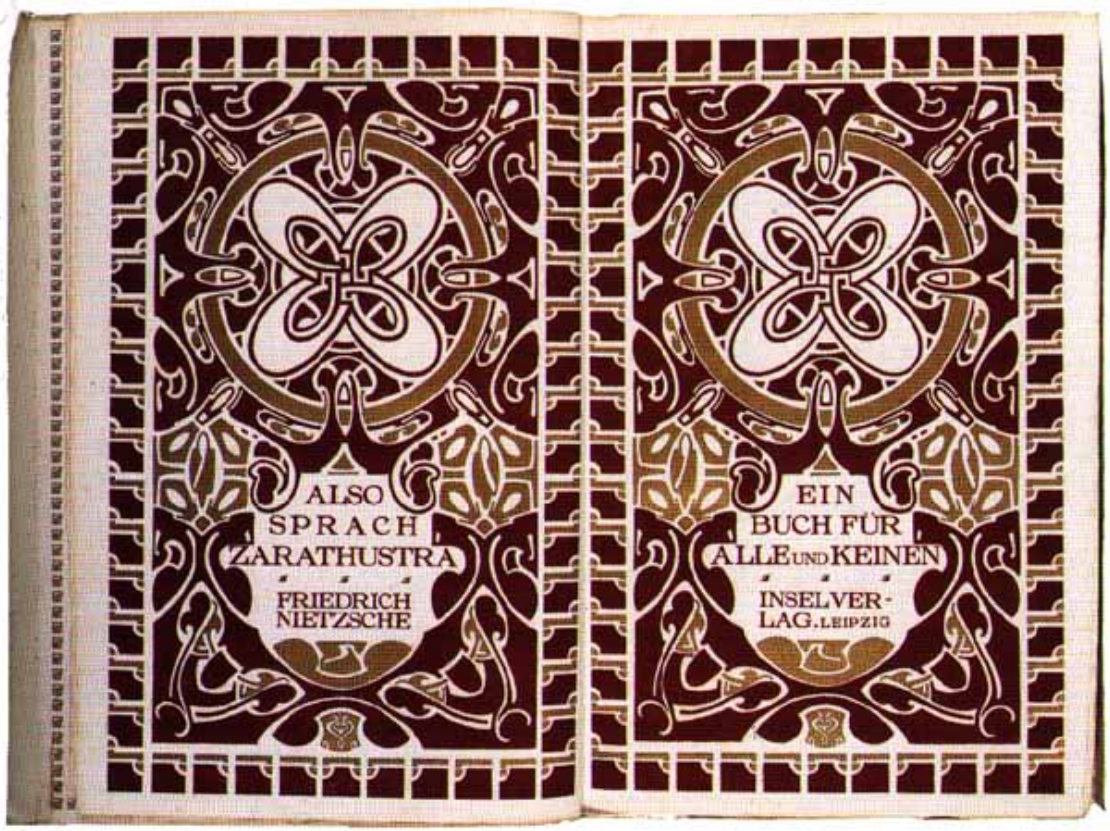


Penfield, poster, 1897

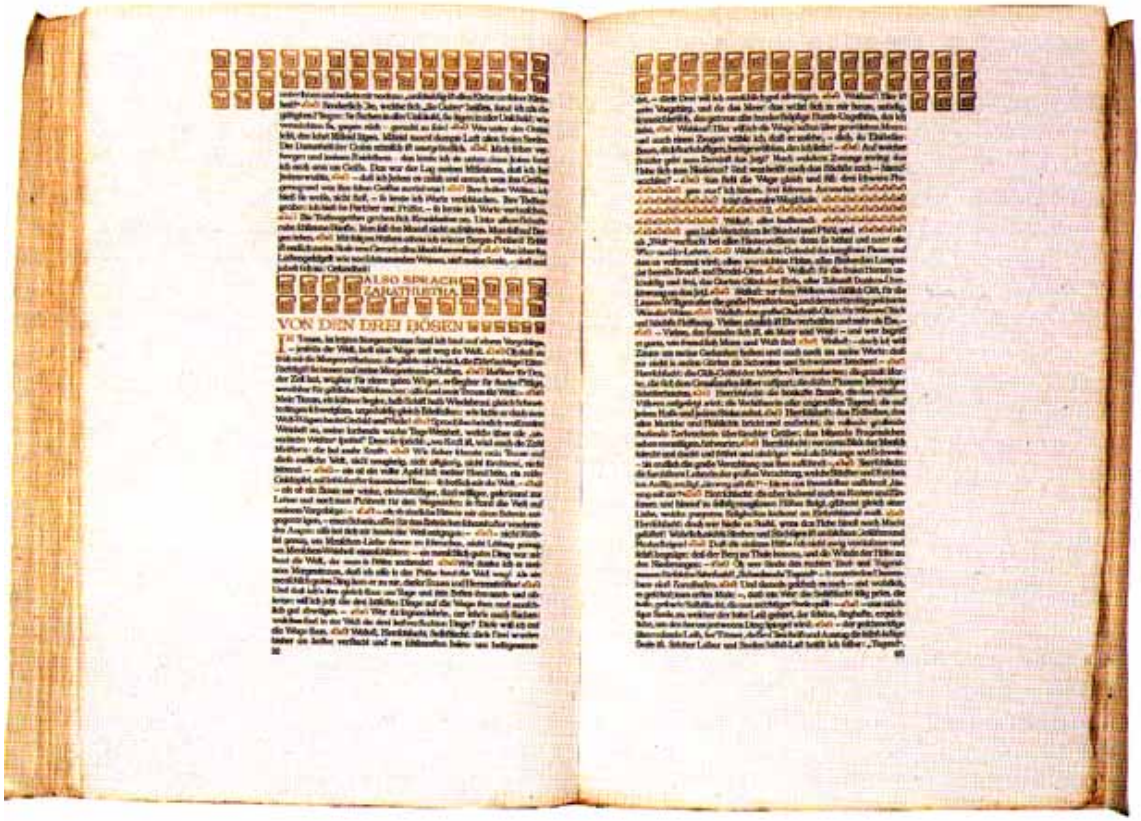


Parrish, poster, 1897

next

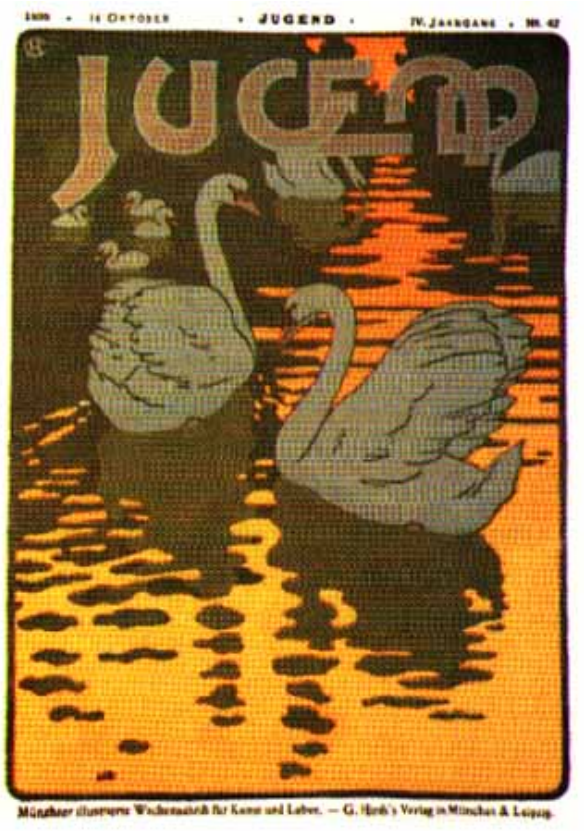


van de Velde, title pages, 1908



van de Velde, text pages, 1908





Jugend covers, Eckmann; Christiansen



Eckmann, AEG catalog cover, 1900



logo, c 1890

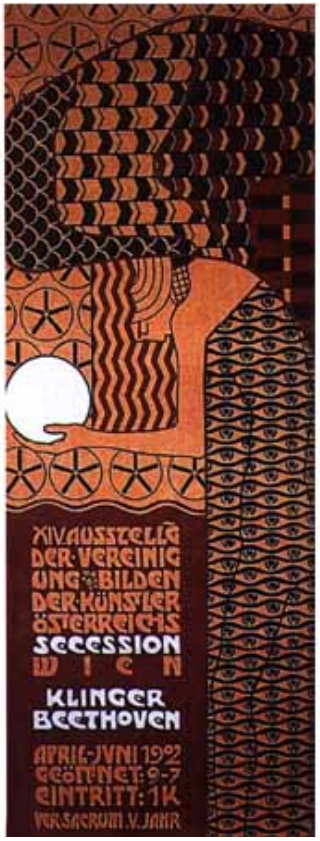


Klimt, poster for 1st Vienna Secession exhibit, 1898



Ver Sacrum covers, Roller (1, 2); Moser, 1898-9





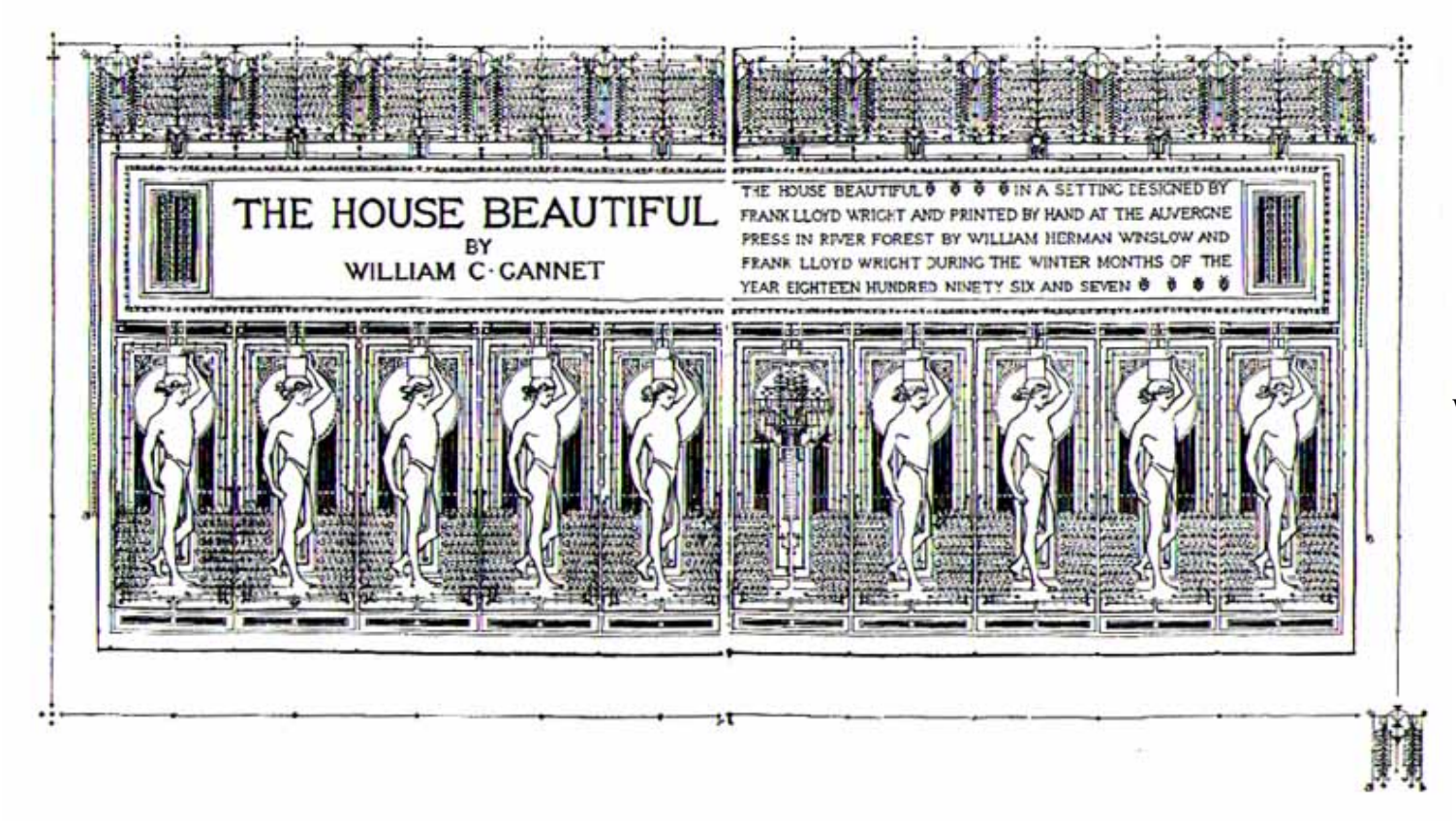


posters for 13th, 14th, 16th Secession exhibits, Moser, Roller (2, 3), 1902

next

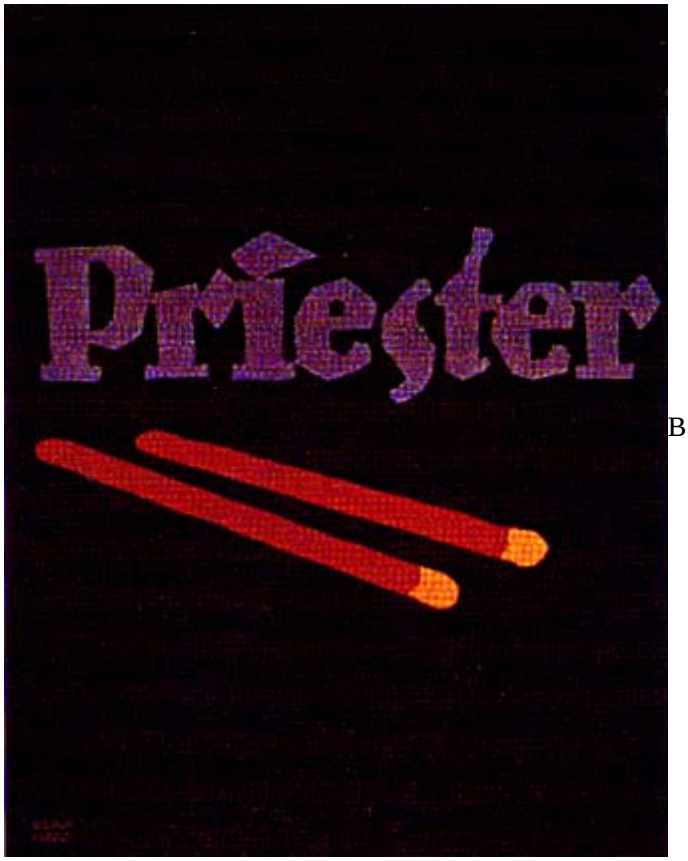


M & F Macdonald w/McNair, poster, 1895



Wright, title page, 1896-7

next



Bernhard, poster for Priester matches, c. 1905



Bernhard, poster for Stiller shoes, 1912

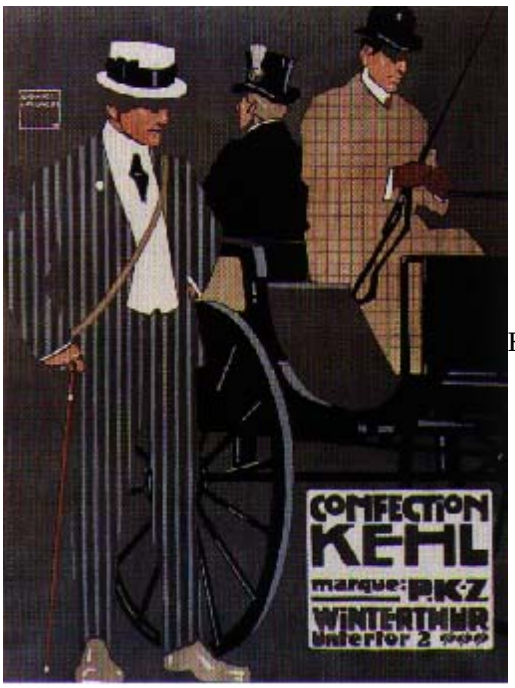
Erdt, poster for Opel autos, 1911



Leete, recruiting poster, c. 1915



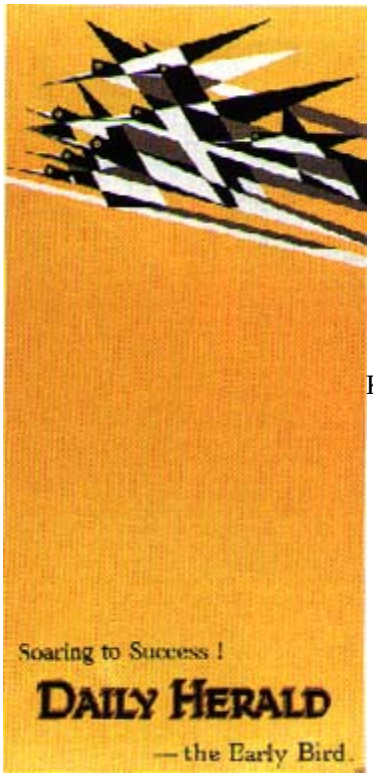
Flagg, recruiting poster, 1917



Holwein, poster for clothing, 1908



Holwein, recruiting poster, c. early 1940s



Kauffer, poster for Daily Herald, 1918



Kauffer, poster for London Museum, 1922



Kauffer, poster for London Underground, 1924

next

1900

William McKinley, 25th president, re-elected
King Umberto I of Italy murdered by anarchist
Boxer uprisings in China against Europeans
Deaths: Oscar Wilde, Nietzsche, John Ruskin
Active artists: Picasso, Gaugin, Cezanne, Renoir, Sargent, Toulouse-Lautrec
Sigmund Freud: *The Interpretation of Dreams*
Radon discovered
Quantum theory formulated
Speech is transmitted by radio waves

1901

McKinley assassinated by anarchist, succeeded by Thoedore Roosevelt
Social Revolutionary Party founded in Russia
Queen Victoria dies, succeeded by son Edward VII
Walt Disney born
Toulouse-Lautrec dies
Picasso begins "Blue Period" (until 1905)
Hormone adrenalin isolated
Marconi transmits telegraphic radio messages

1902

Leon Trotsky escapes from Siberian prison, settles in London

Beatrix Potter: *Peter Rabbit*
A. Conan Doyle: *Hound of the Baskervilles*

1903

King Alexander I of Serbia and Queen Draga murdered
Alaska frontier settled
Russian Social Democratic Party divides into Mensheviks and Bolsheviks
Jack London: *The Call of the Wild*
Deaths: James Whistler, Paul Gaugin
Film: *The Great Train Robbery* (12 minutes long)
Wright brothers fly powered airplane
ECG invented
Ford Motor Company founded
1st coast-to-coast crossing of US by car: 65 days
1st post-season baseball series

1904

Roosevelt wins election
Russo-Japanese war breaks out
Freud: *The Psychopathology of Everyday Life*
Max Weber: *The Protestant Ethic and the Birth of Capitalism*
Dali born
1st radio transmission of music (Austria)

Rutherford and Soddy postulate general theory of radioactivity
Work begins on Panama Canal
1st telegraphic transmission of photos
10-hour work day established in France
NY policeman arrests woman for smoking in public

1905

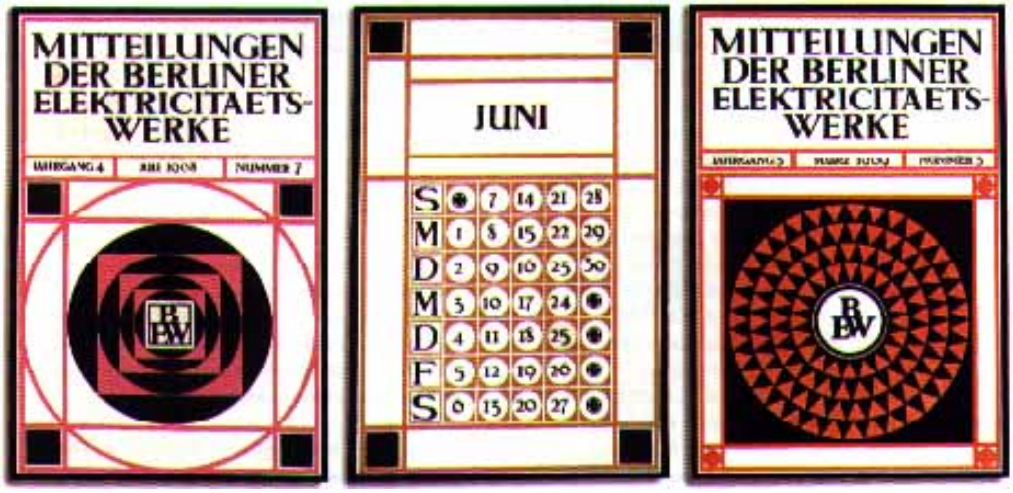
Roosevelt negotiates end to Russo-Japanese war
Greeks in Crete revolt against Turks
Norway parliament decides on separation from Sweden
Sinn Fein Party founded in Dublin
Roosevelt inaugurated for 2nd term
Cezanne dies
Term "allergy" is introduced to medicine
1st radio program of voice and music (US)
City populations (in millions): London 4.5, NYC 4, Paris 2.7, Berlin 2, Tokyo 1.9
Armies (in millions): Russia 13, Germany 7.9, Austria-Hungary 7.4, France 4.8, Italy 3



various designers, AEG logos



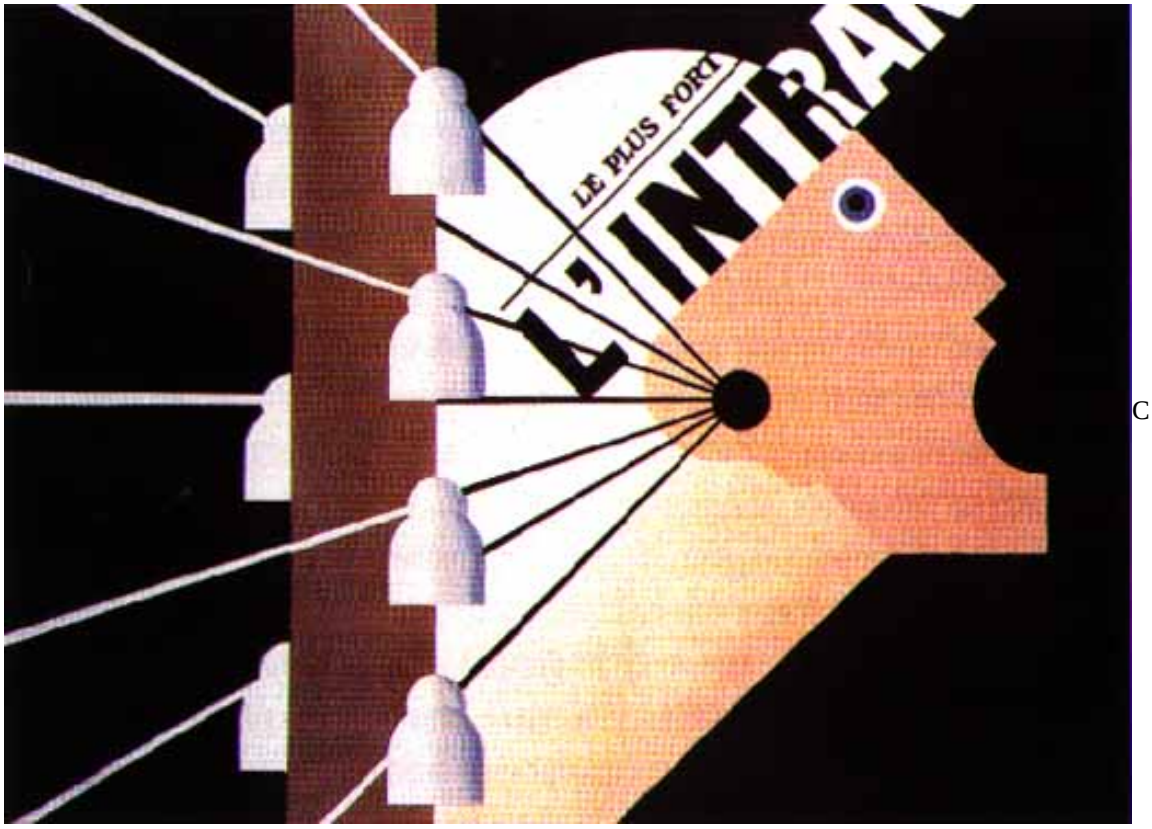
Behrens AEG logo, 1907



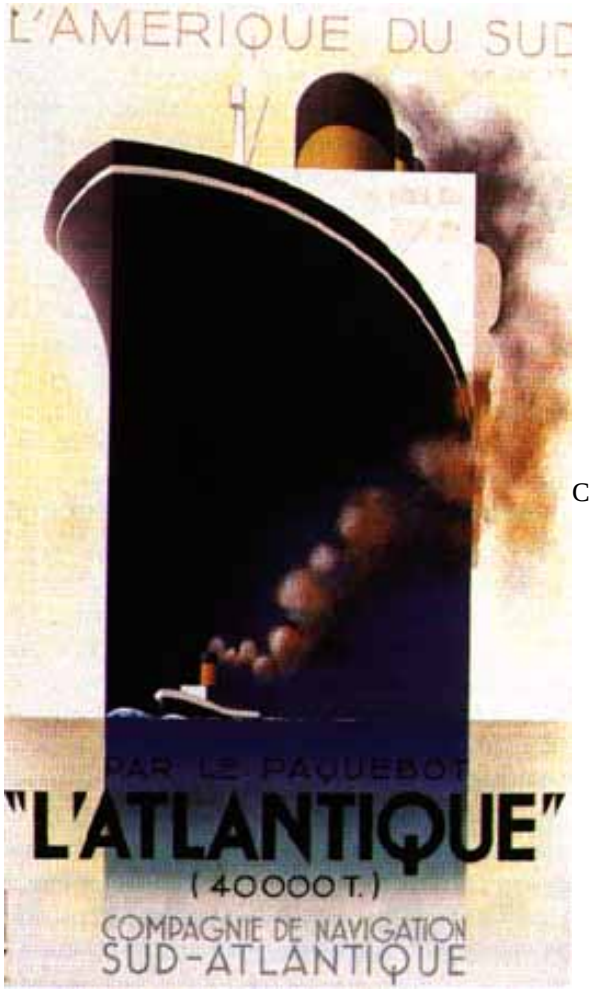
Behrens AEG catalog covers



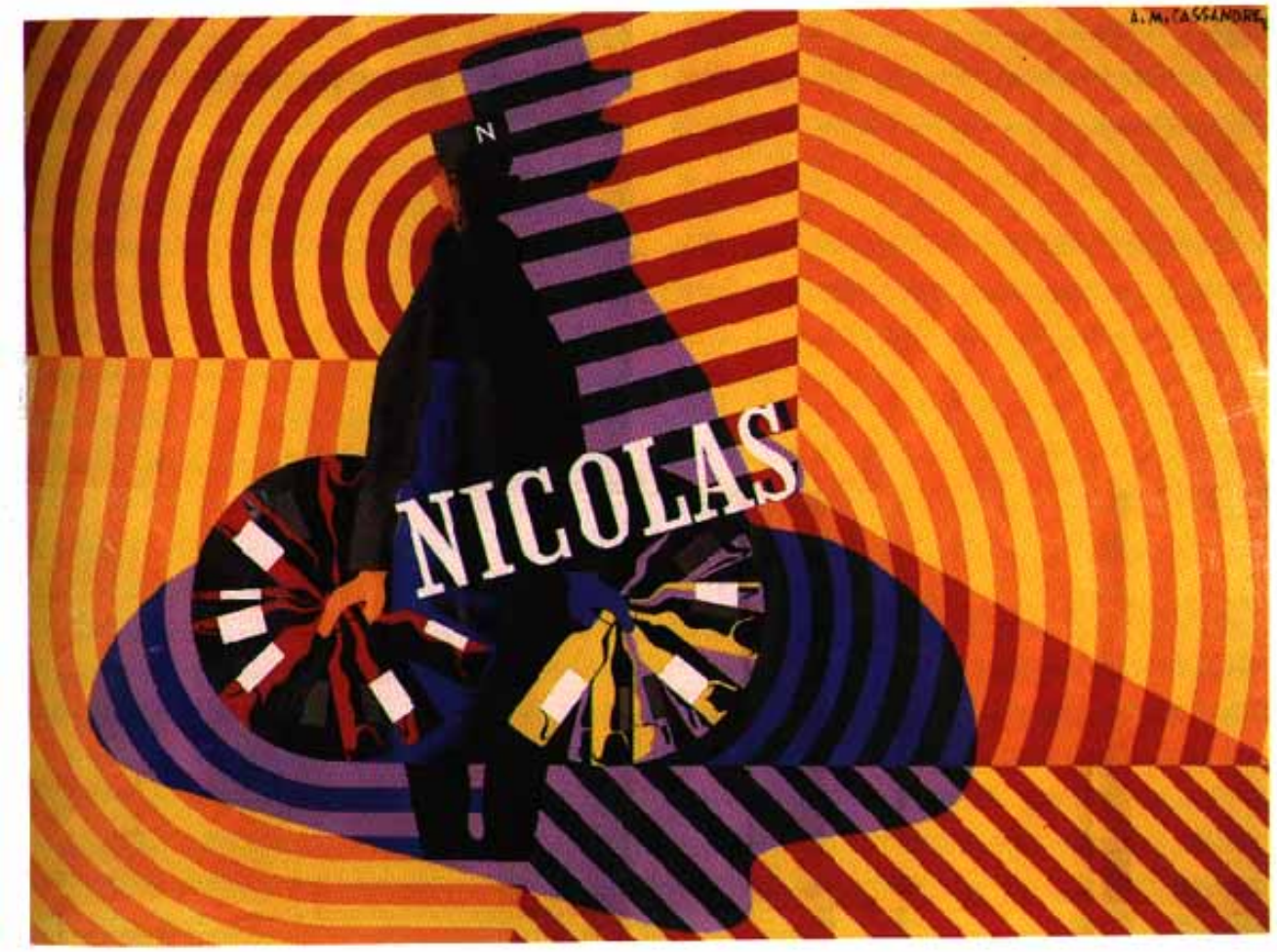
Behrens AEG catalog page



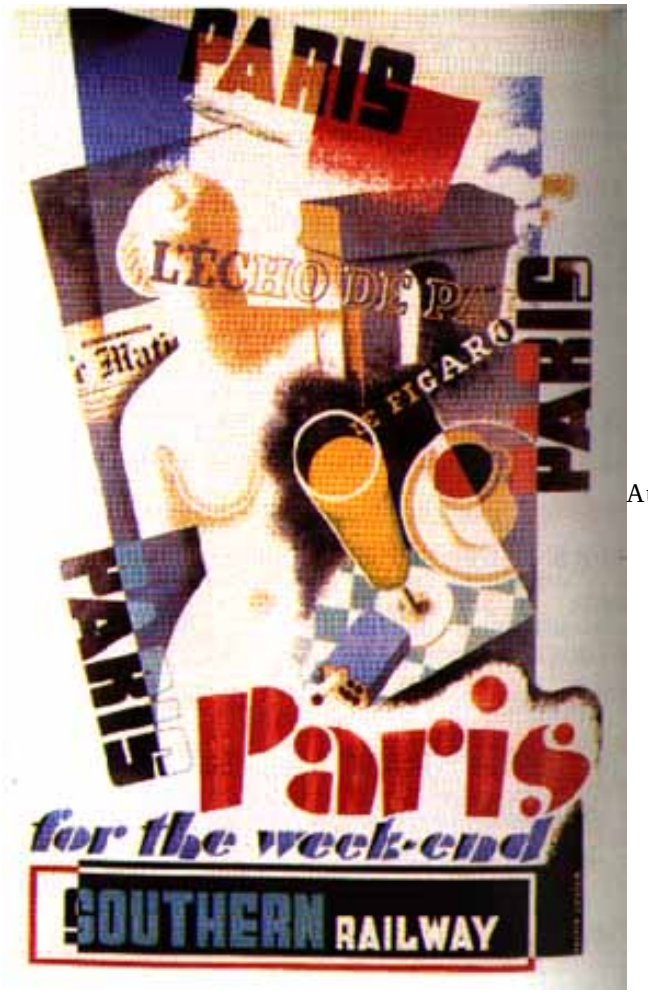
Cassandre, poster, 1925



Cassandre, poster, 1931

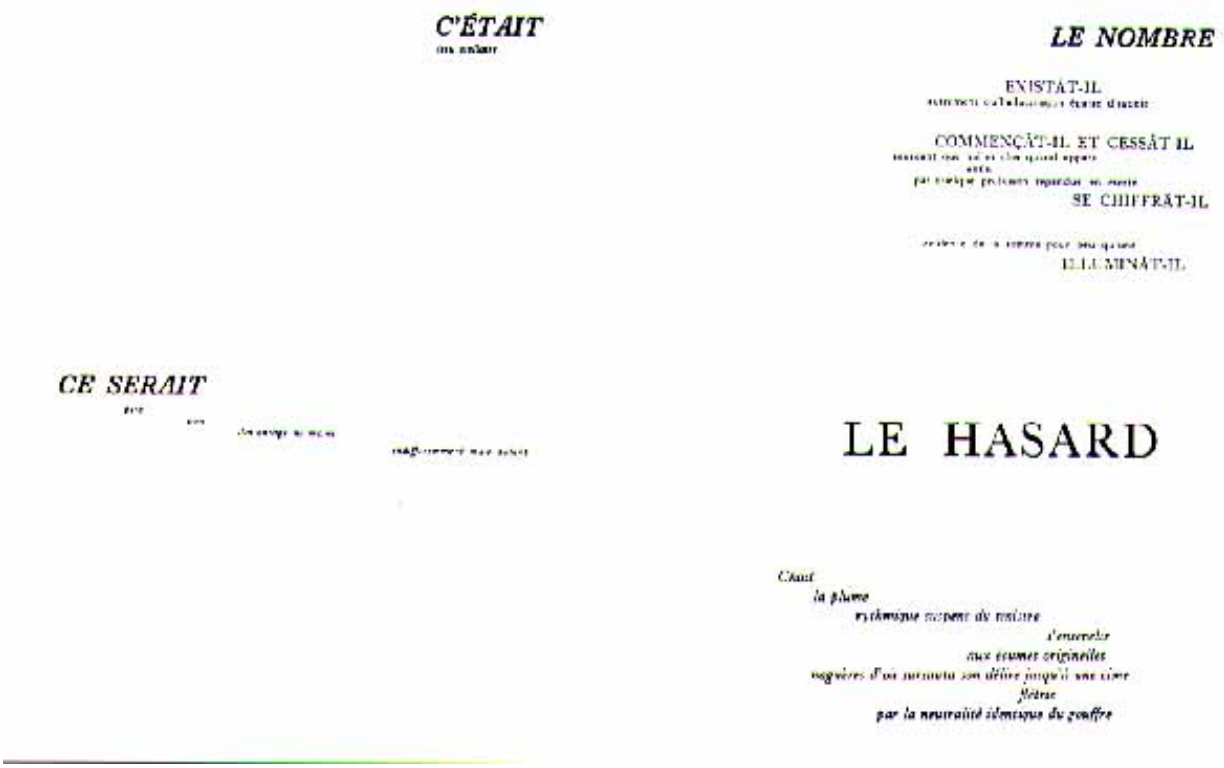


Cassandre, poster, 1935

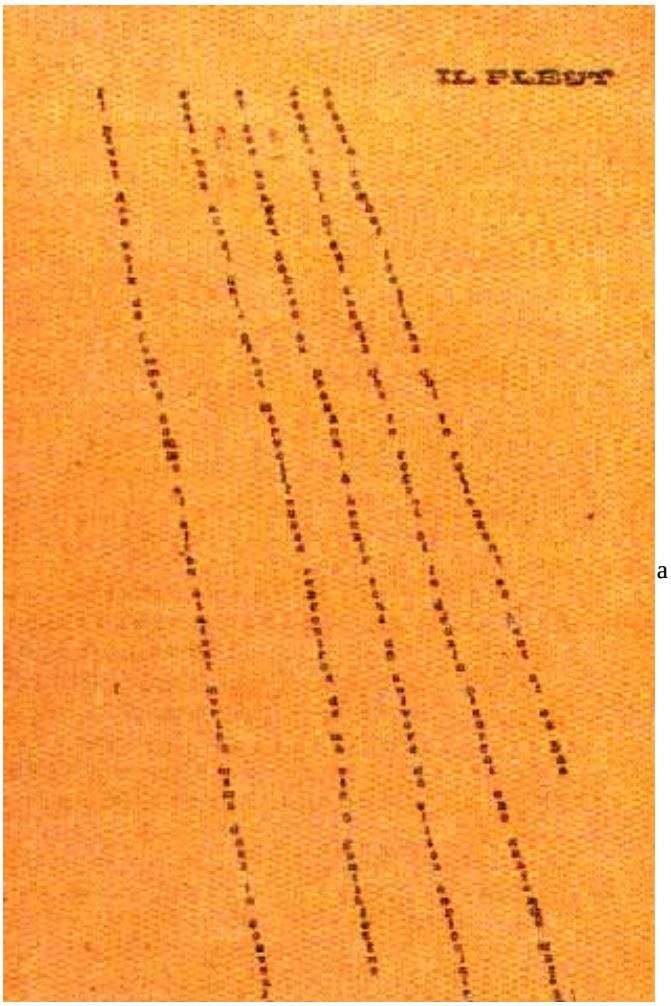


Austin Cooper, poster

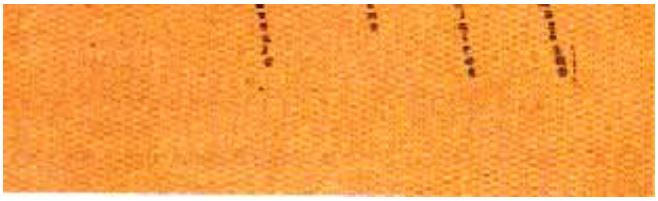
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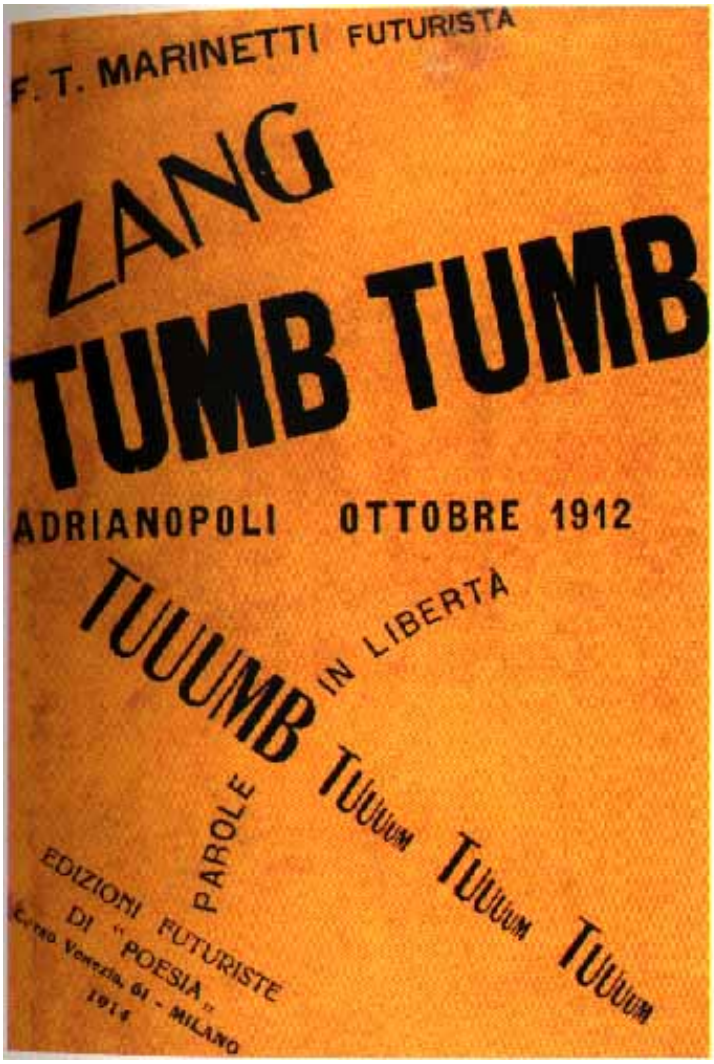


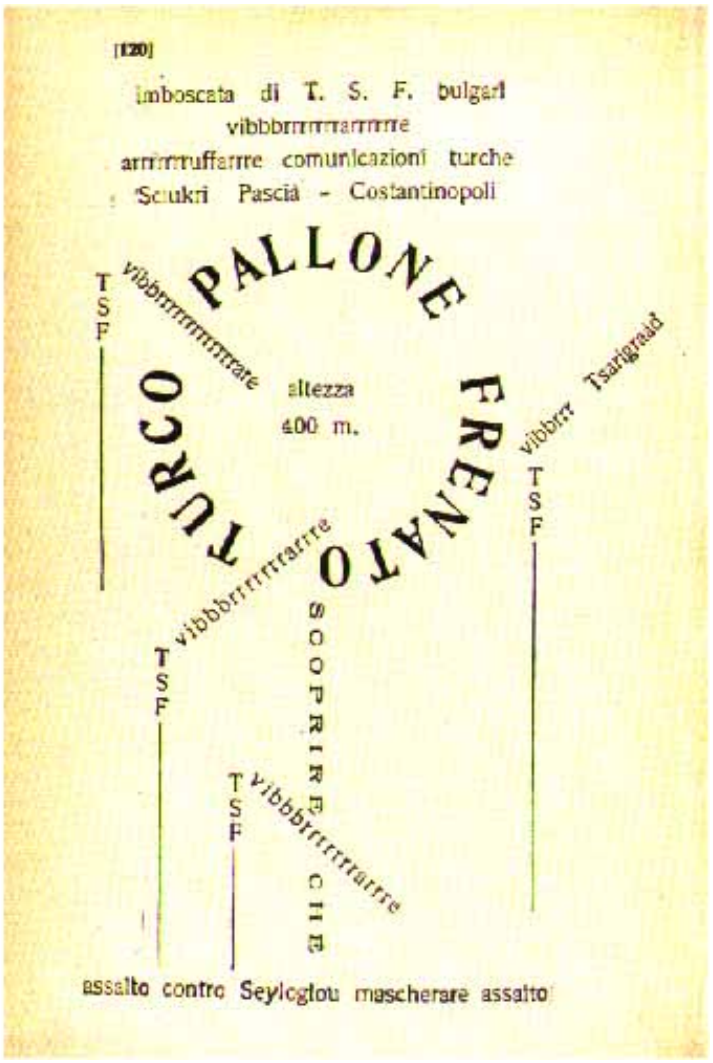
mallarme: "un coup de des" 1897



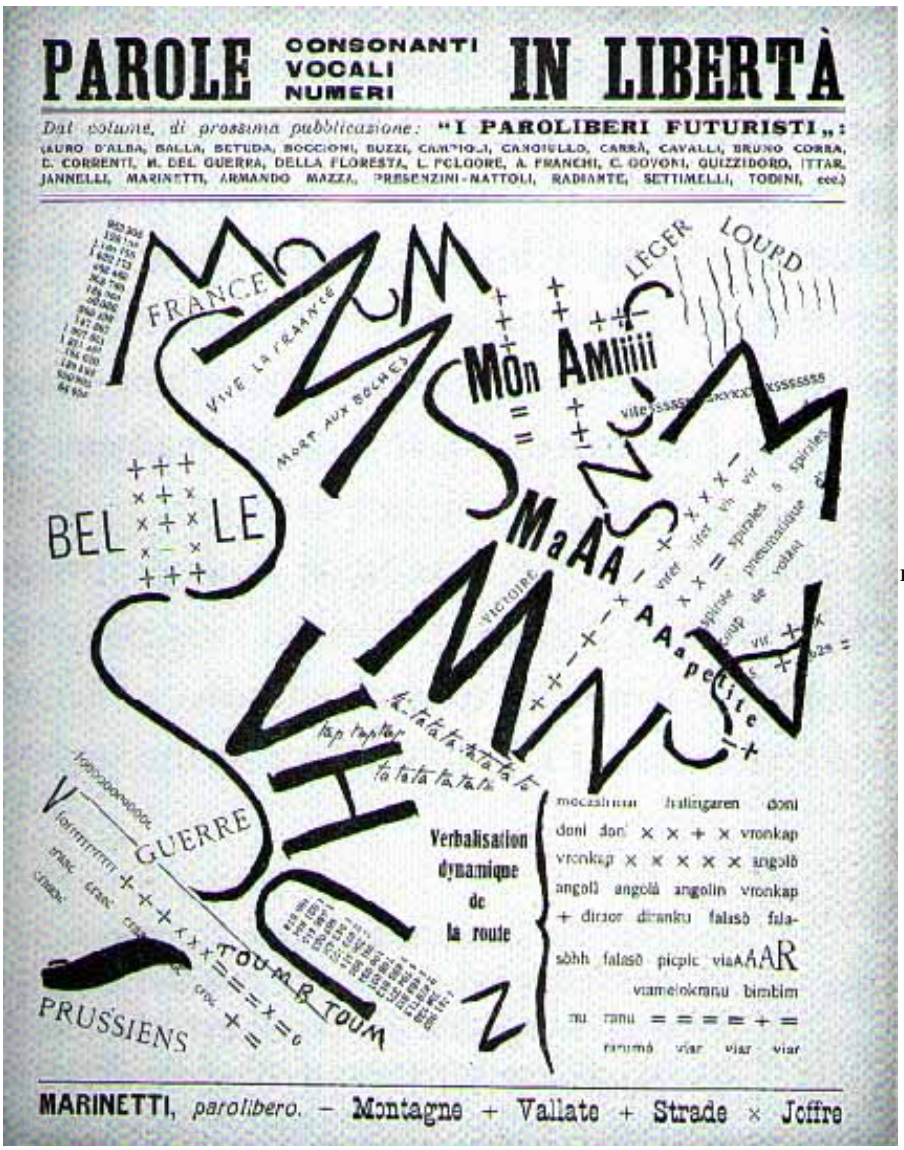
apollinaire, il pleut, 1918



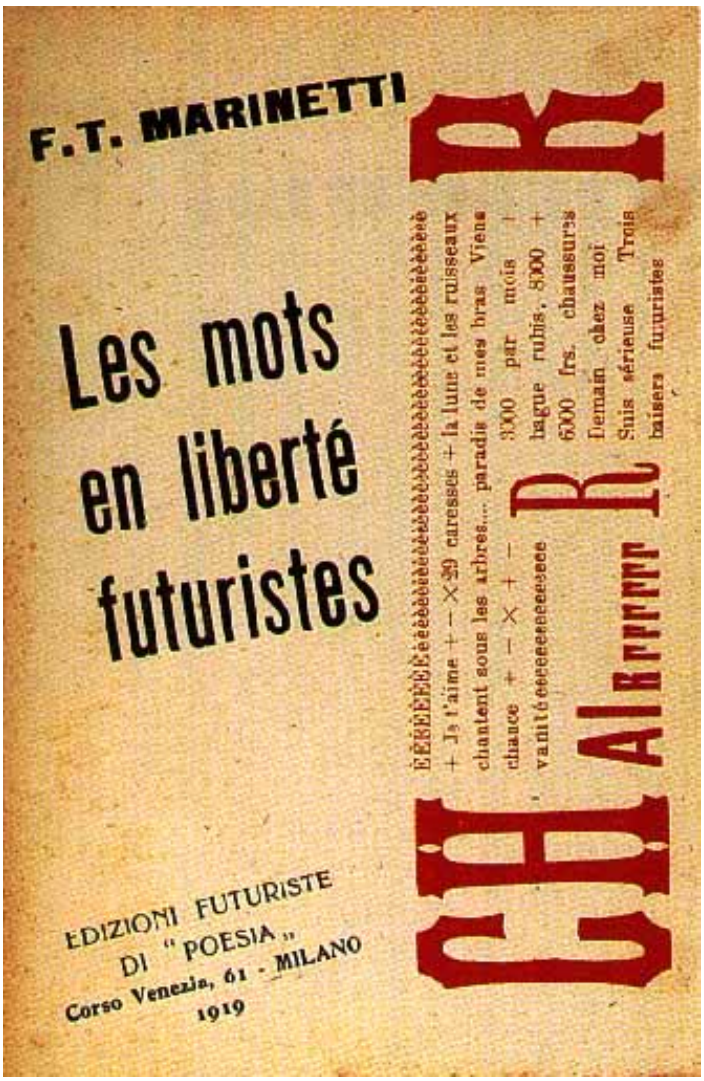


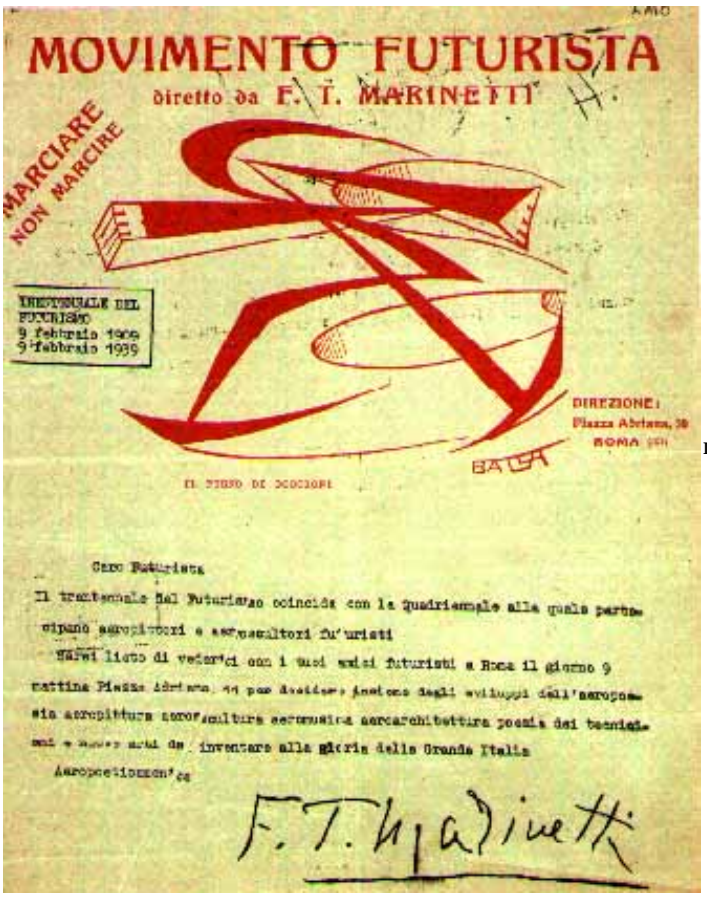


marinetti: zang tumb tumb 1914

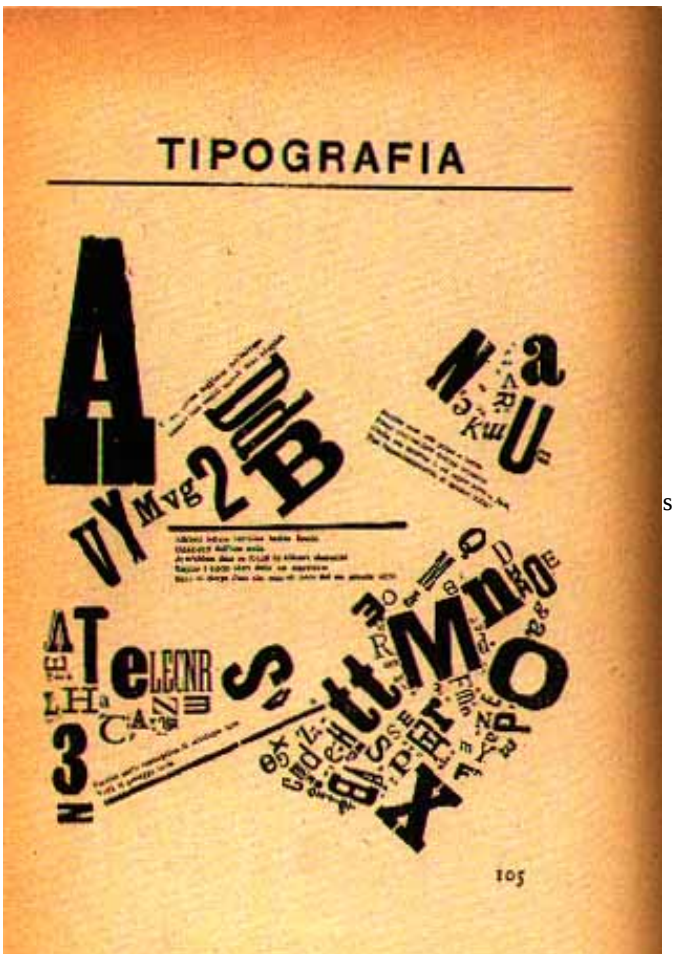


marinetti: words in liberty (mountains +) 1915


F.T. MARINETTI
Les mots en liberté futuristes
CHAIR
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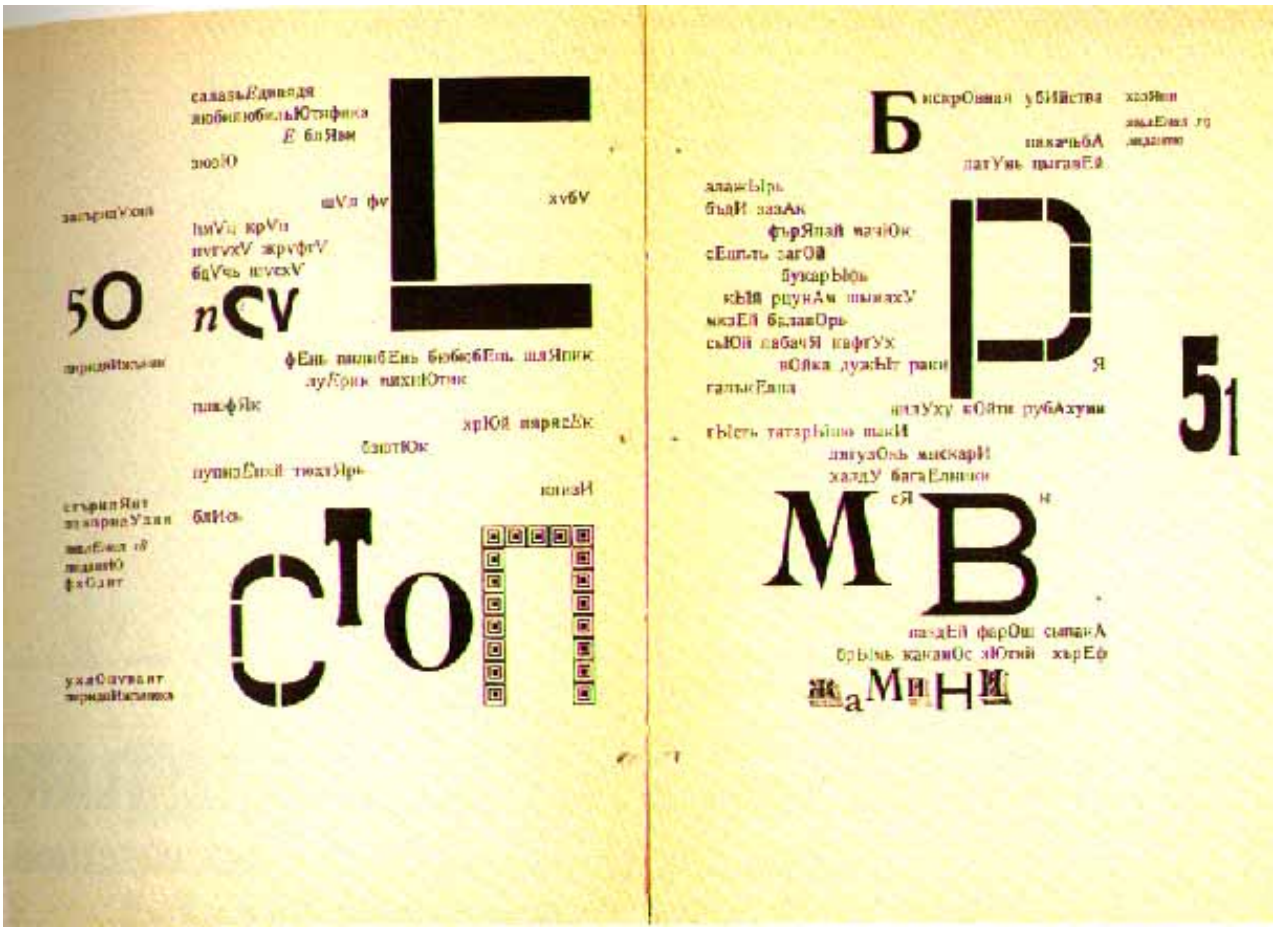
marinetti stationery 1918



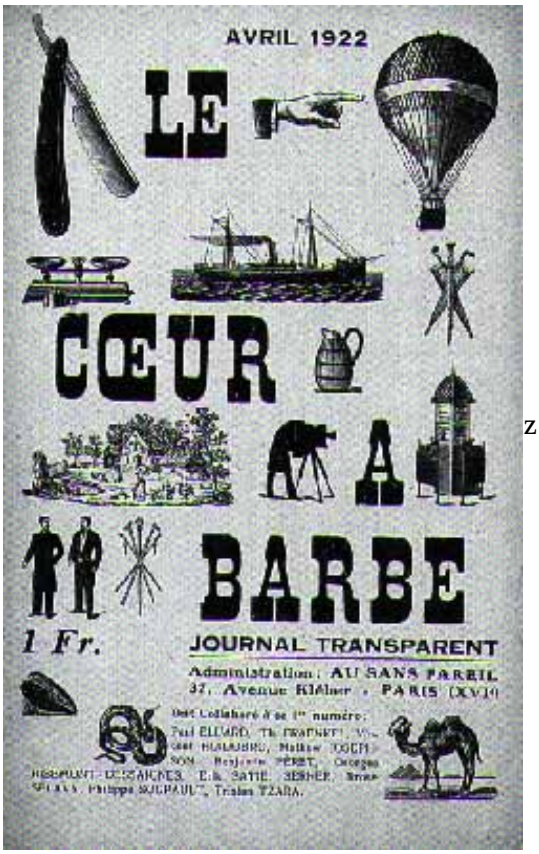
soffici; BIF & ZF +18 1915



lucien bernhard: war poster 1915



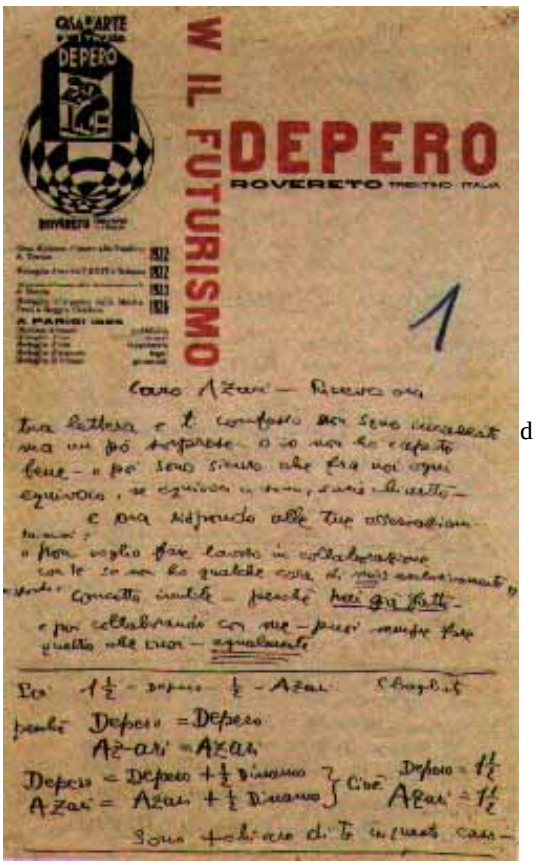
ilya zdanevich: le-dantyu as a beacon 1922



zdanevich and tzara: the bearded heart 1922



zdanevich: evening of the bearded heart 1923



depero, stationery

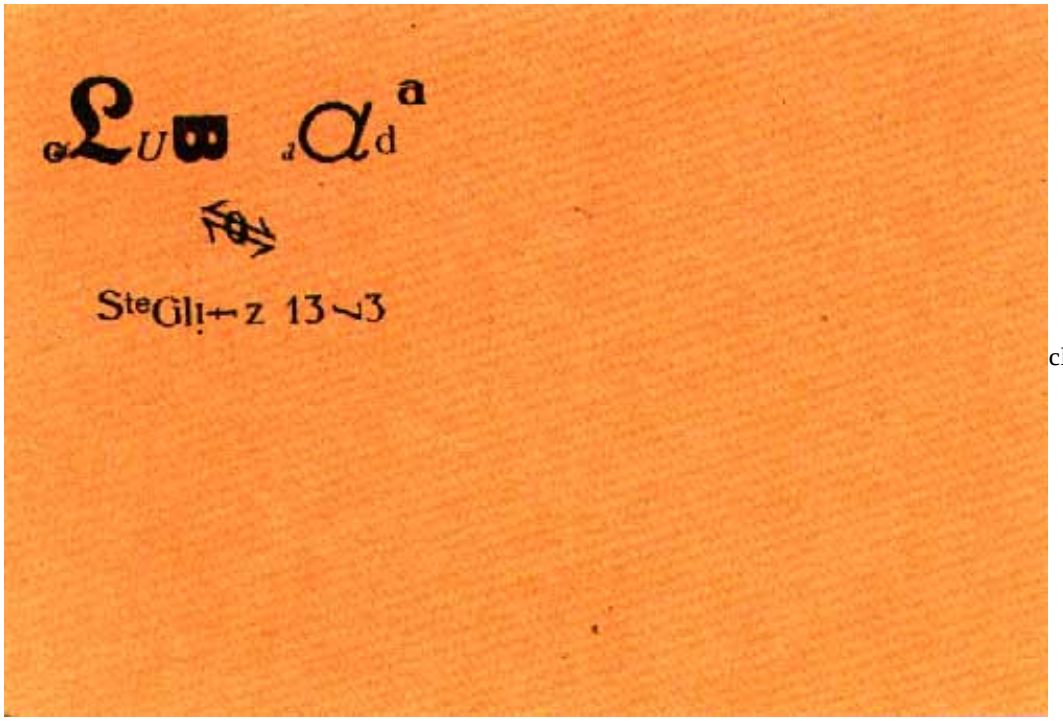


depero, dinamo arari, 1927

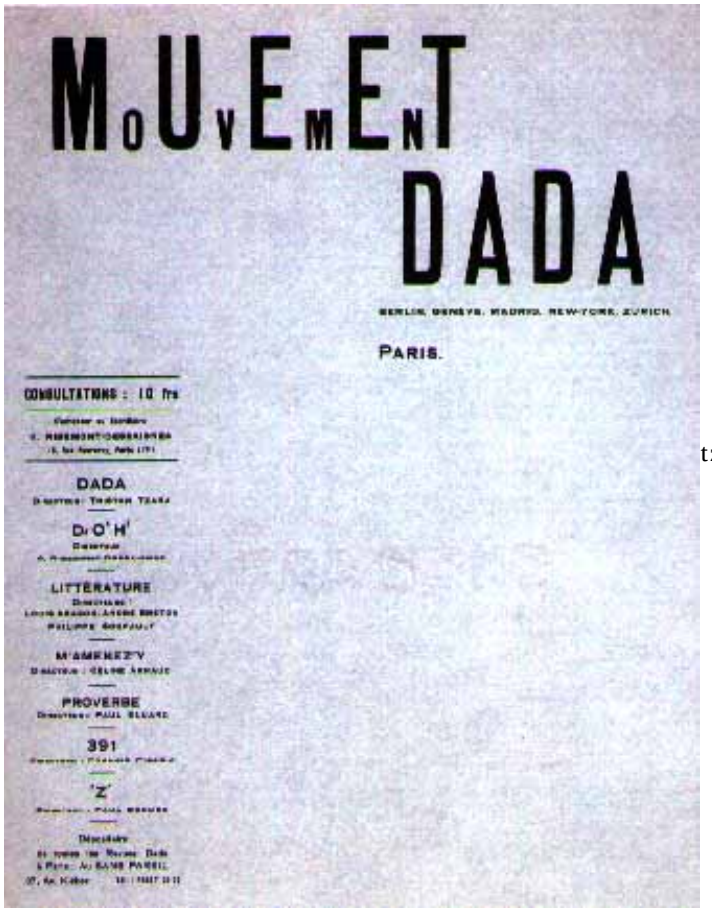
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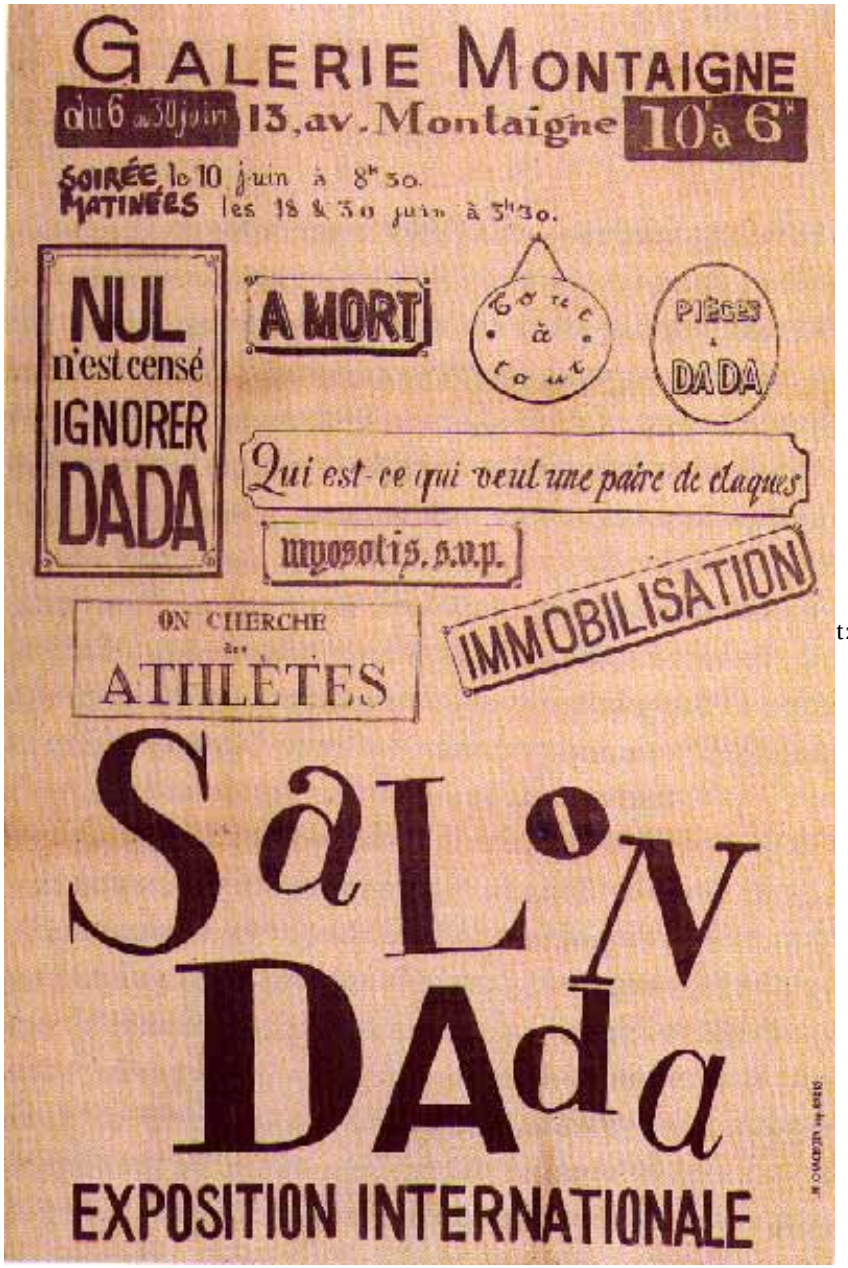
janco, 1st dada poster, 1917



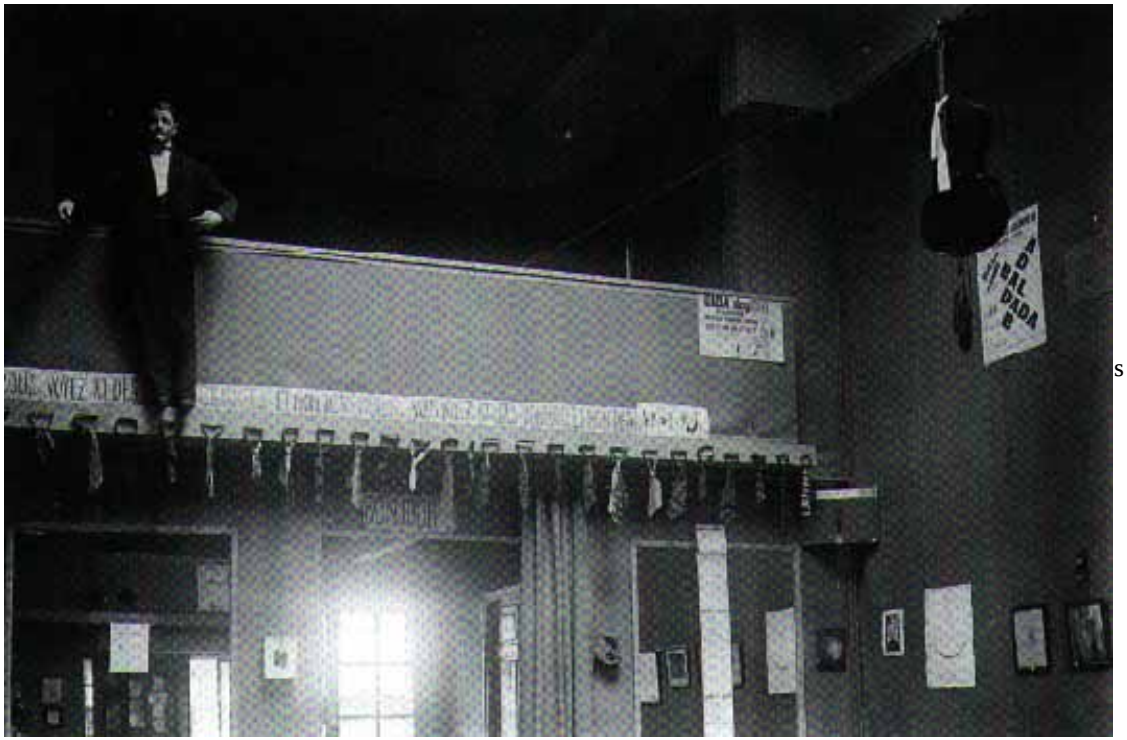
club dada



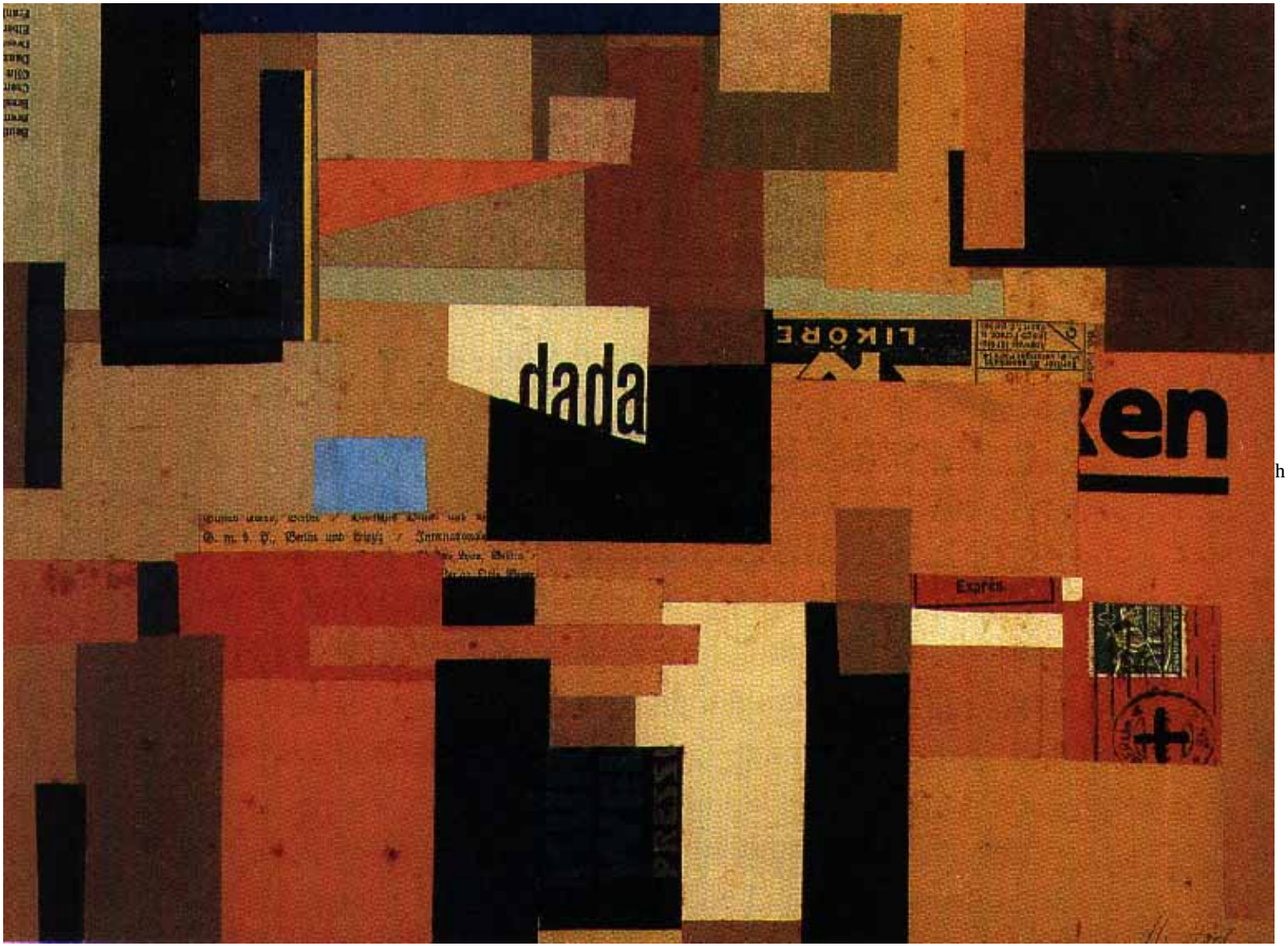
tzara, dada stationery



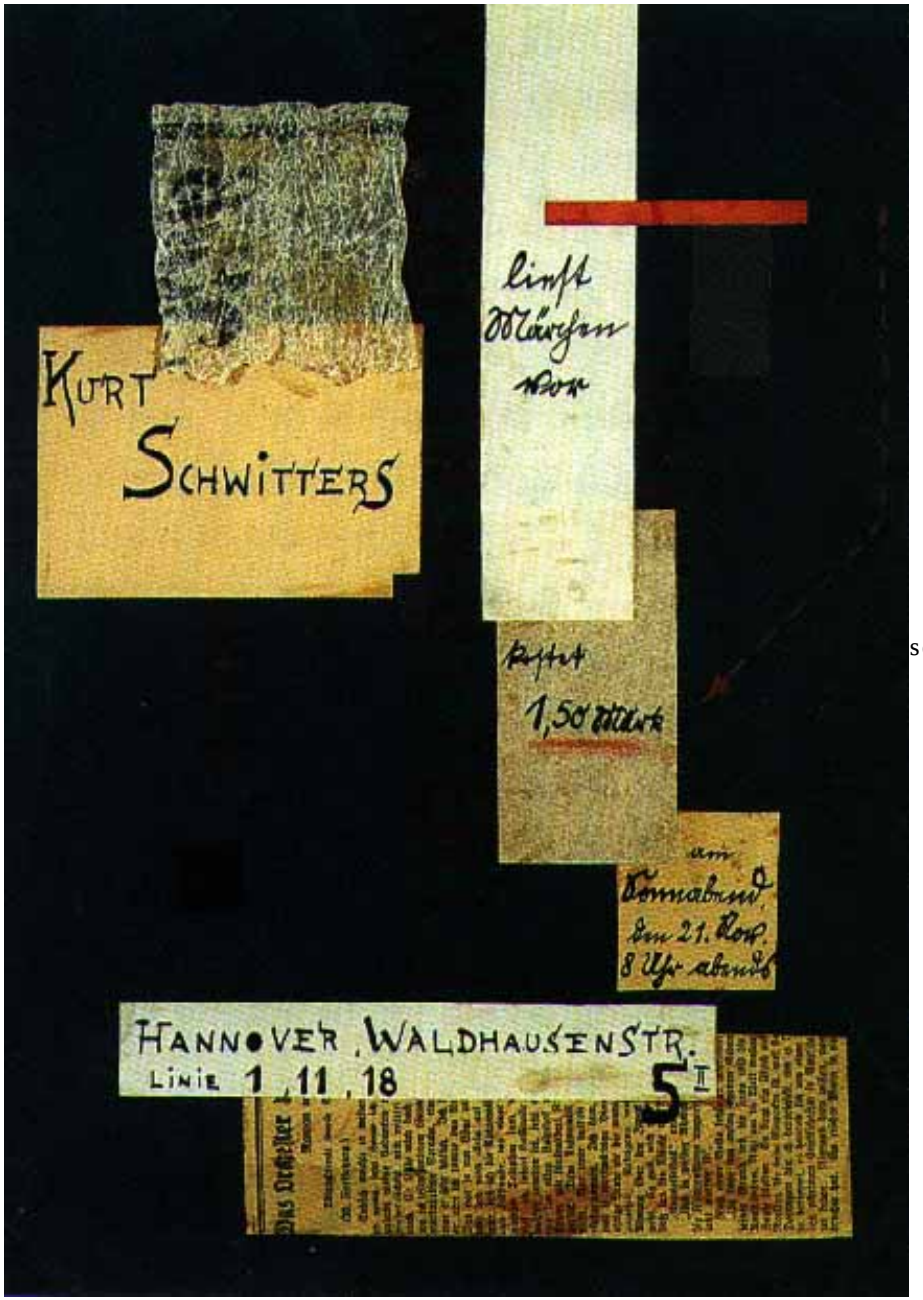
tzara, salon dada poster, 1921



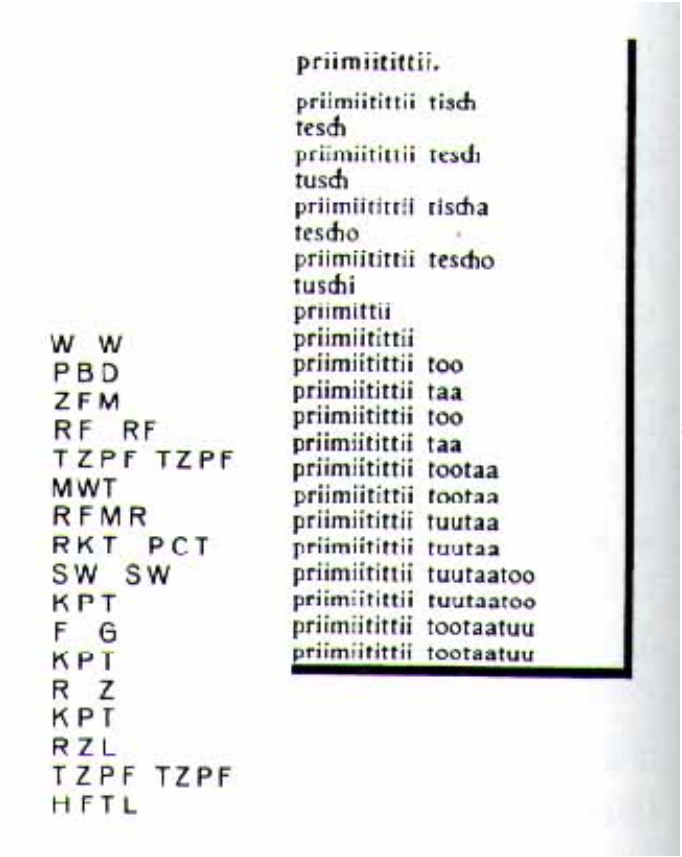
salon dada exhibition, paris 1921



hoch, dada, collage, 1922



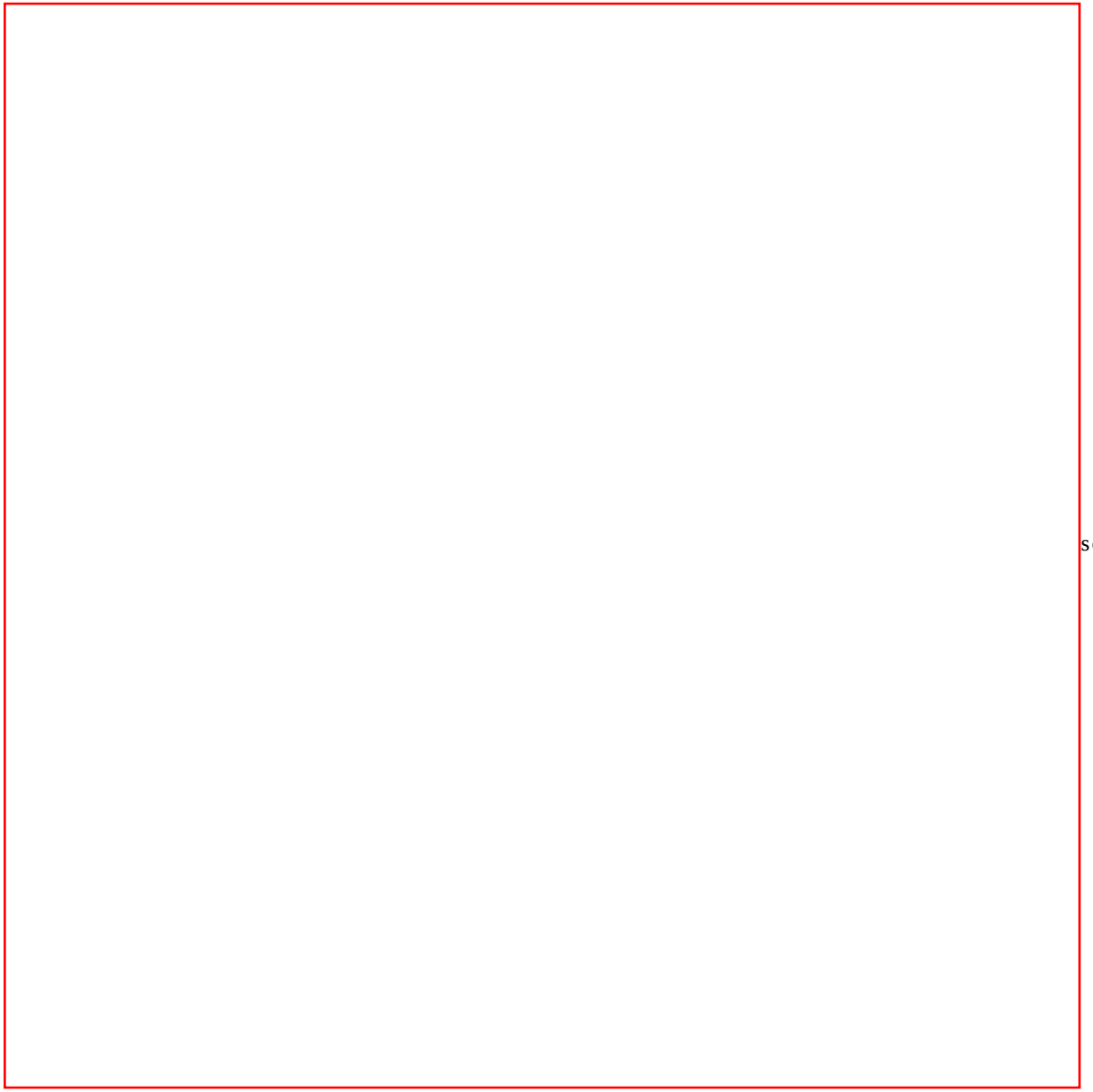
schwitters, kurt schwitters reads fairy tales, collage, 1925



schwitters, W W priimiititttii, 1920



schwitters, merz, 1924

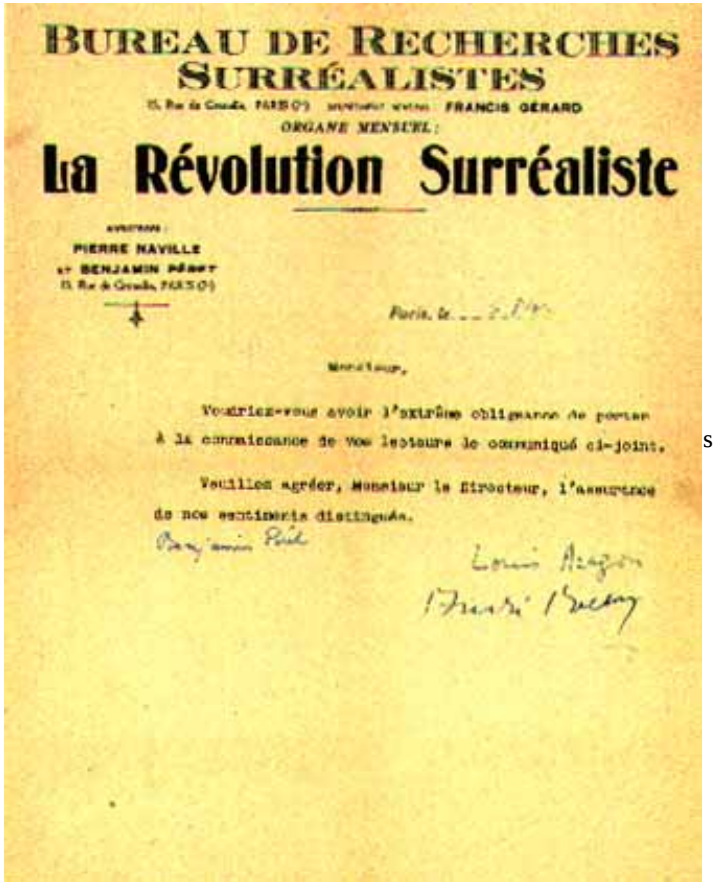


schwitters & van doesburg, kleine dada soiree, poster,

1923



schwitters & el lissitzky, merz



BUREAU DE RECHERCHES
SURRÉALISTES

15, Rue de Grenelle, PARIS (7e) Secrétaire général : FRANCIS GÉRARD

ORGANE MENSUEL :

La Révolution Surréaliste

Directeurs :
PIERRE NAVILLE
et BENJAMIN PÉRET
15, Rue de Grenelle, PARIS (7e)

Paris, le 7.1.25

Monsieur,

Voudriez-vous avoir l'extrême obligeance de porter à la connaissance de vos lecteurs le communiqué ci-joint.

Veuillez agréer, Monsieur le Directeur, l'assurance de nos sentiments distingués.

Benjamin Péret

Louis Aragon

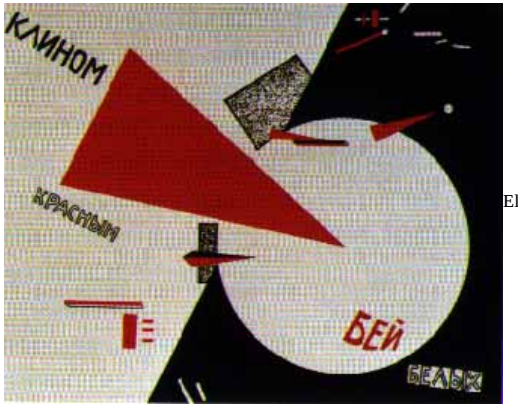
André Breton

surrealist stationery

next

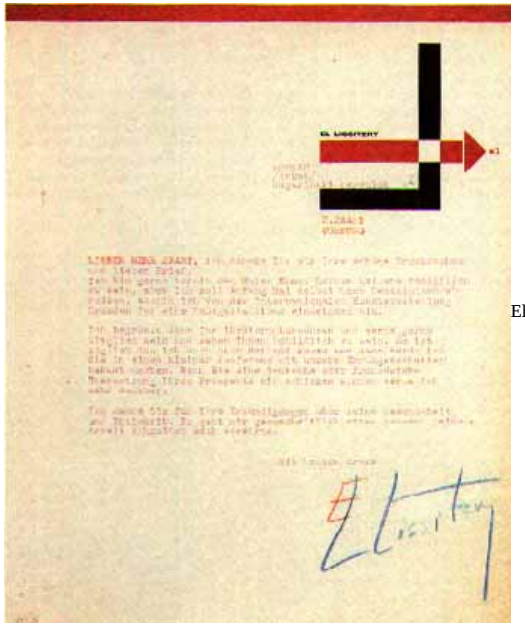


Malevich, Suprematist Composition, 1915

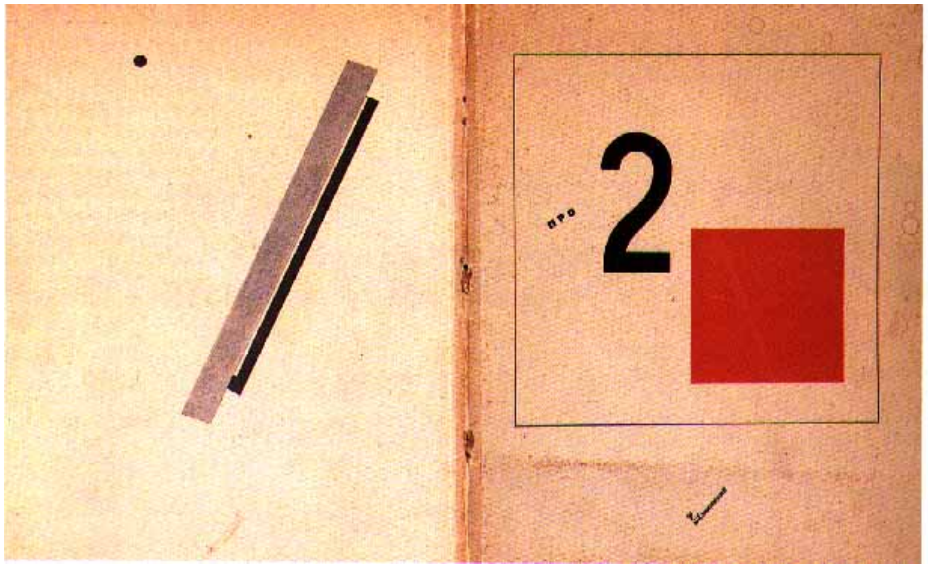


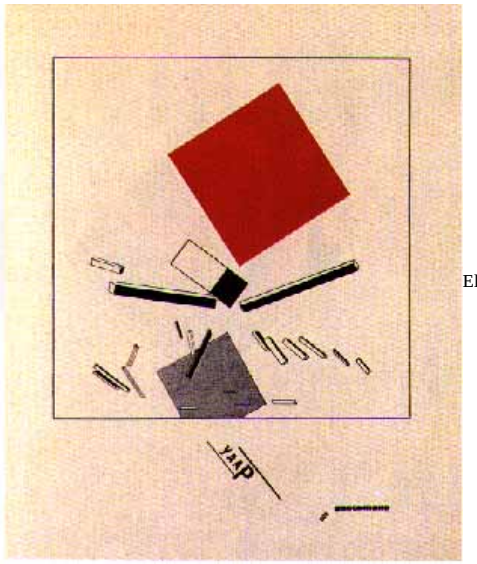
El Lissitzky, Beat the Whites with the Red Wedge, poster, 1919

Tschichold/El Lissitzky, Foto-Auge: The Constructor, 1929



El Lissitzky stationery

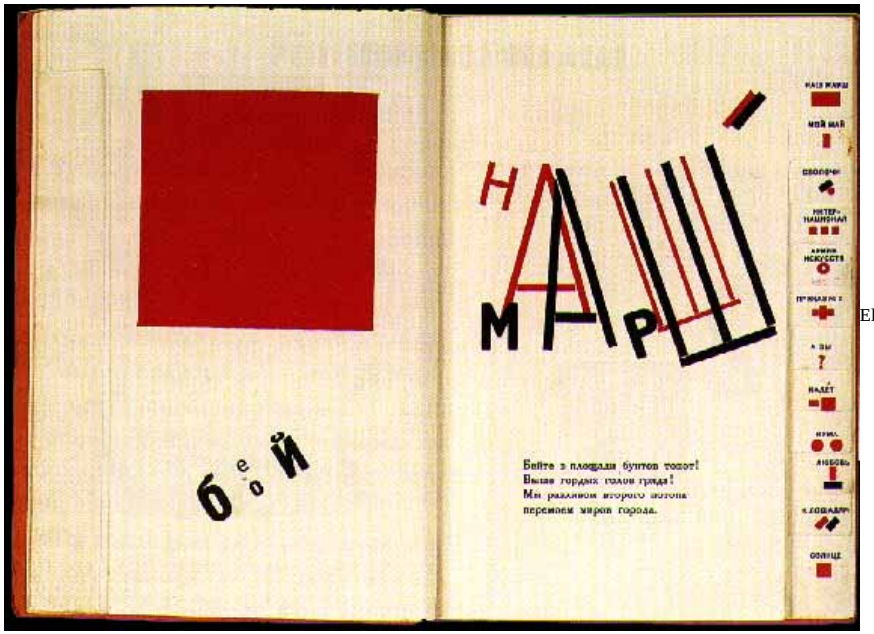




El Lissitzky and Maiakovskii, Of Two Squares, 1920-22



El Lissitzky, Merz-Matineen, broadside, 1923



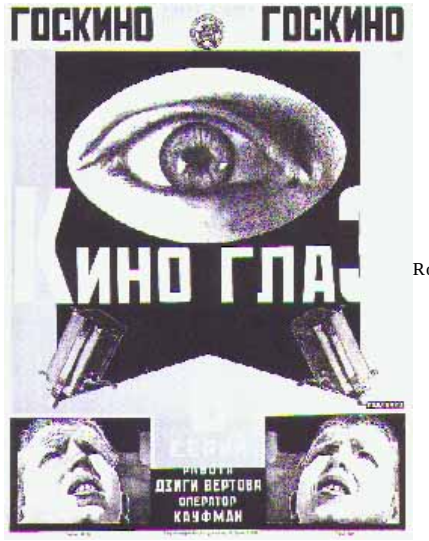
El Lissitzky, and Maiakovskii, For the Voice, "Our March," 1923



El Lissitzky, Pelikan ink ad



El Lissitzky, Russian Exhibition poster, 1929



Rodchenko, Kino Glaz, poster, 1924



Rodchenko, GUM ad



Stenberg brothers (after photomontage by Otto Umbehr), "Symphony of a great city," 1928

dada + surrealism	futurism	constructivism	de stijl + dutch modernism	schwitters + the ring	bauhaus
dada founded in zurich 1916 by **tristan tzara**. others: **hugo ball, duchamp, zdanevich (zaum), breton, heartfield, hoch. van doesburg** publishes dada poetry under pseudonym *surrealism* established 1924 by **andre breton**	founded 1909 by **marinetti** in paris. he lectures across europe during 1910s (1910, 1914 in st. petersburg, russia). distributes pamphlets from milan. **depero** in u.s. 1928-30, 47-49, designs ads, magazines	**el lissitzky, alexander rodchenko** found movement c.1919. draw on suprematist paintings of **malevich**, typography of futurism, dada. lissitzky travels extensively in 1920s outside ussr. constructivist magazines published in europe during 1920s. moholy-nagy contributes to one in vienna. **ladislav sutnar** in prague 1920s-30s; moves to u.s.	**van doesburg** begins publishing *de stijl* in 1917, small international distribution. others: **vilmos huszar, piet mondian**. **lissitzky** lectures in holland 1923: van doesburg explores constructivism, lissitzky published in de stijl. van doesburg dies in 1931 **piet zwart** member of the *ring* in holland.	**schwitters** one-man movement: *merz*, 1919, dada poetry and collages. friendship w/van doesburg, 1921. lissitzky inspires schwitters to experiment w/ constructivist typography. they collaborate on issue of *merz*, 1924. schwitters founds the **"ring neue werbegestalter"** (circle of new advertising designers) in 1928; includes **jan tschichold**	founded in 1919. **walter gropius** 1st director. others: **itten, klee, kandinsky, schlemmer, schmidt, feininger, bayer, albers, meyer, van der rohe** informal lectures by van doesburg in 1921. lissitzky work in berlin influences bauhaus **moholy-nagy** joins in 1923 to teach design + photo. 1925 bauhaus moves to dessau, 1933 closed. gropius, bayer, moholy-nagy, and others move to u.s.

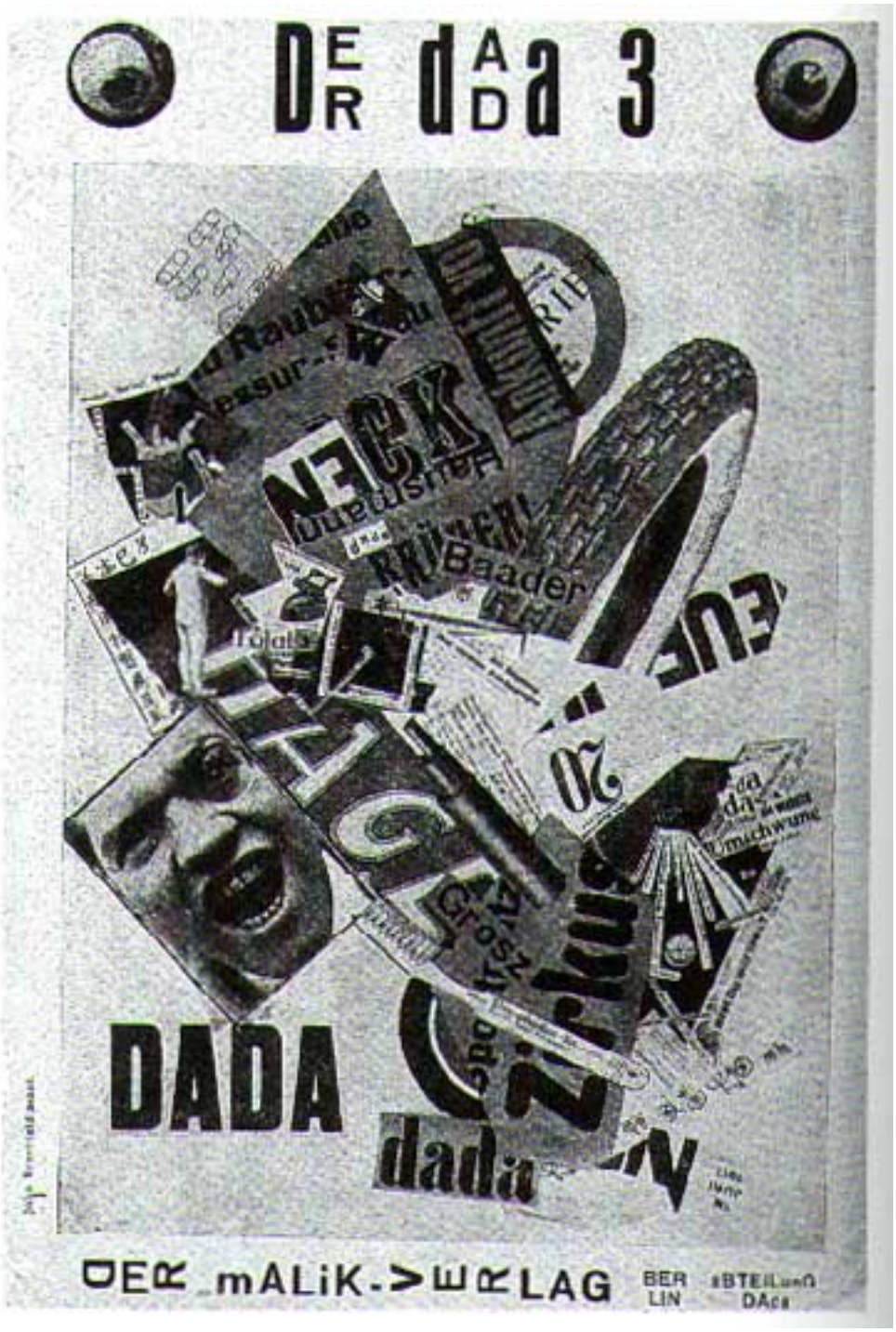
next



john heartfield, neue jugend: kleine grosz mappe [new youth: george grosz portfolio], magazine, 1917



john heartfield, every man his own soccerball, magazine, 1919



john heartfield, DER dADa 3, journal, 1920



john heartfield, 5 fingers has the hand, poster, litho, 1928



john heartfield, upton sinclair: petroleum, book jacket, 1927



john heartfield, AIZ: the meaning of the hitler salute; little man asks for big gifts, poster, 1932



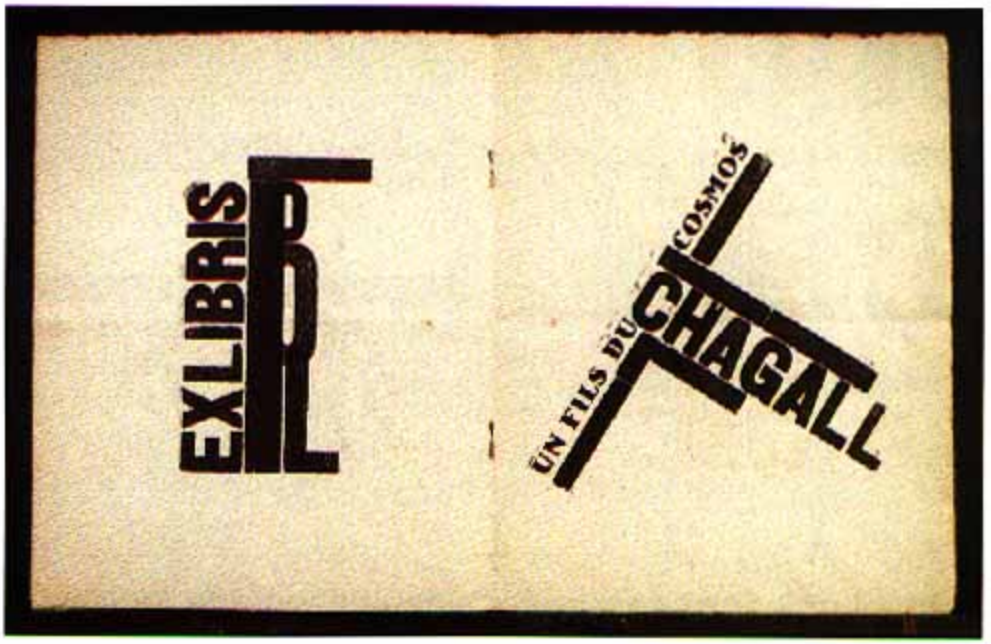
john heartfield, hitler swallows gold and spouts trash, photomontage, 1932

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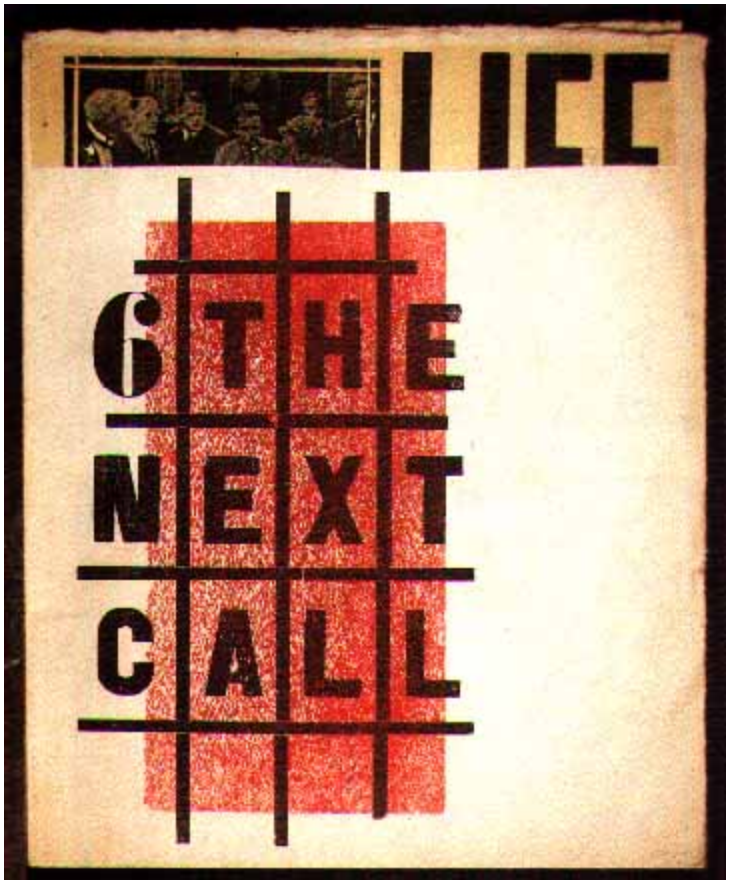

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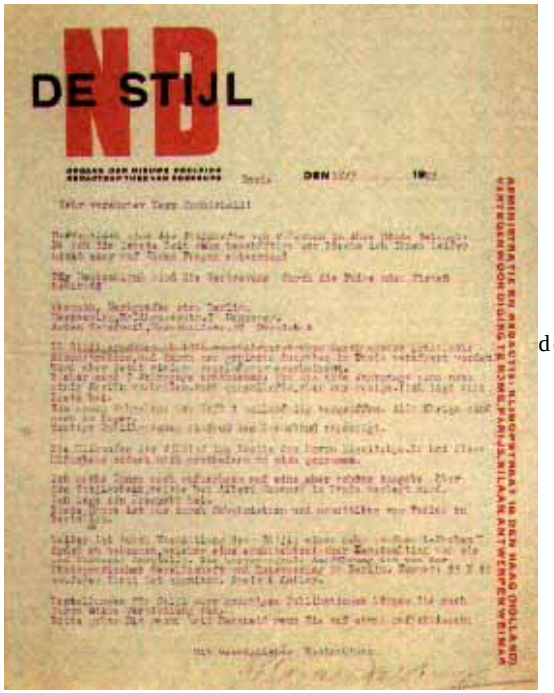




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van Doesburg, de Stijl logo, 1917



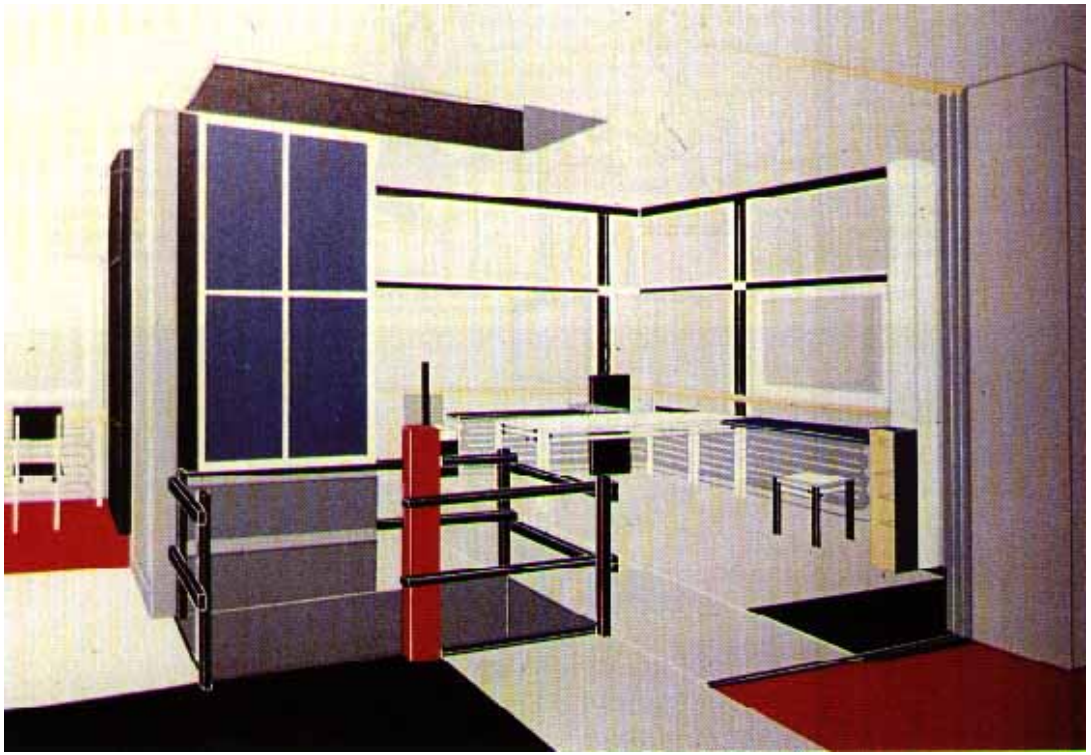
de Stijl stationery



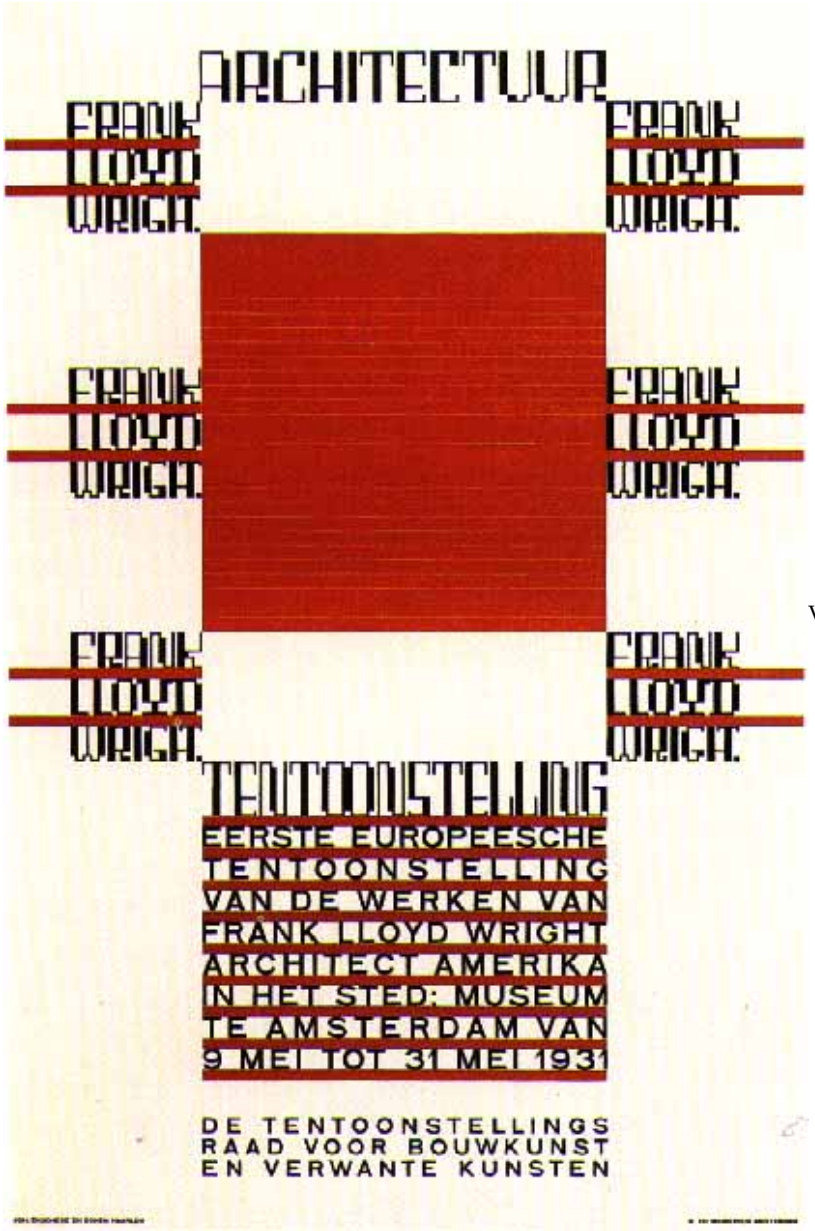
Huszar, de Stijl magazine cover, 1917



van Doesburg and Moholy-Nagy, catalog cover, 1925







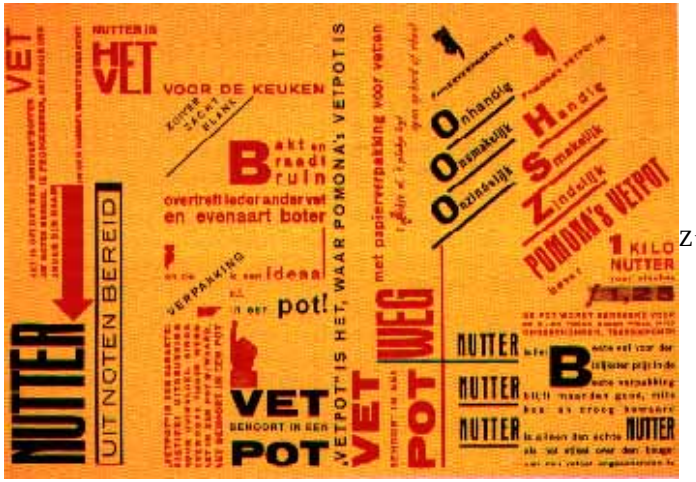
Vijdeveld, exhibition poster, 1931



Zwart, poster for trio Printers, 1931



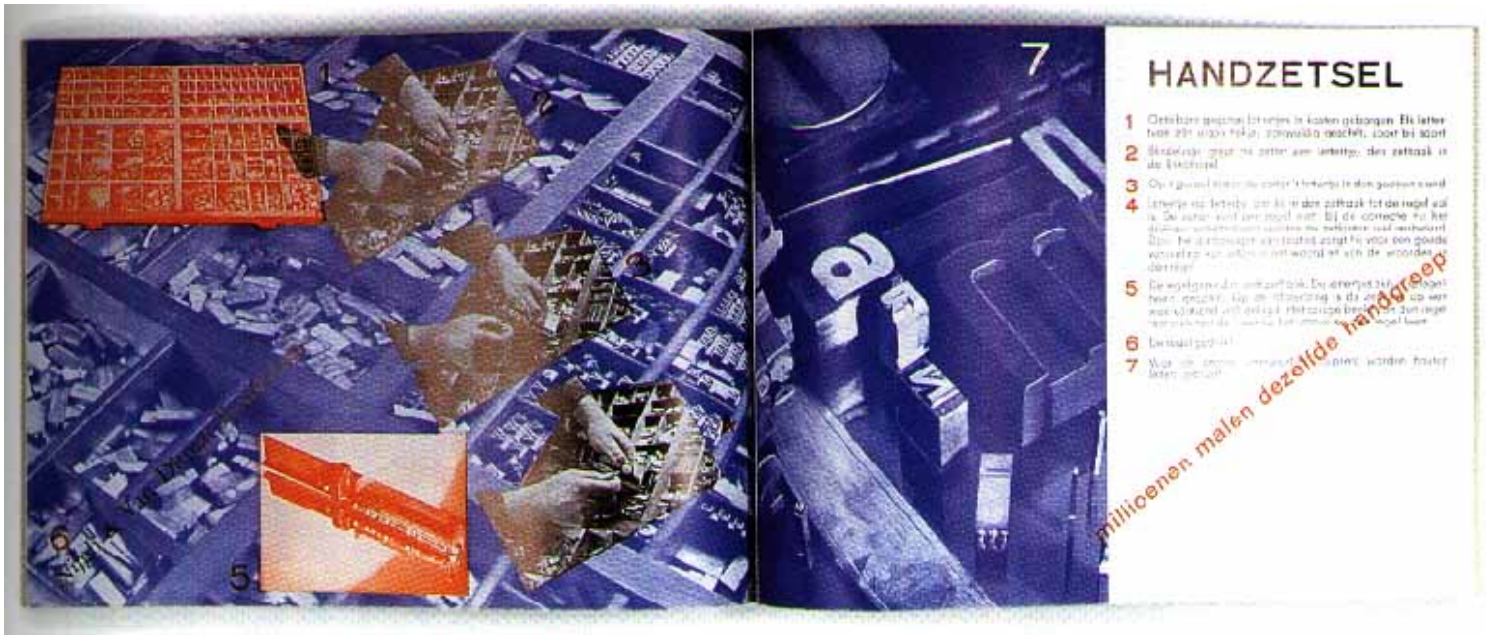
Zwart, catalog, 1928



Zwart, folder, 1924

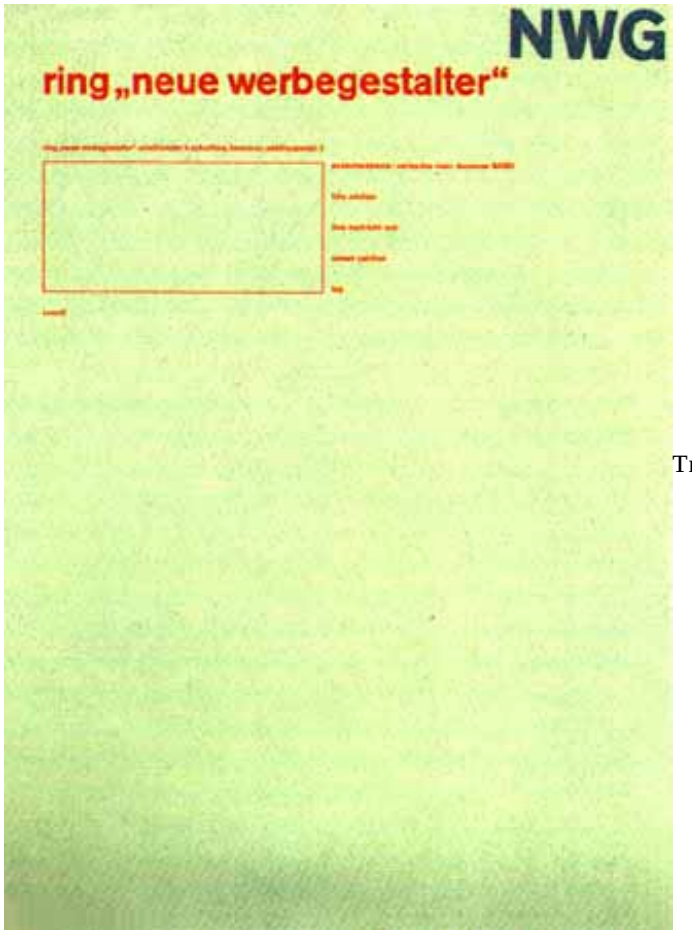


Zwart, catalog pages, 1926

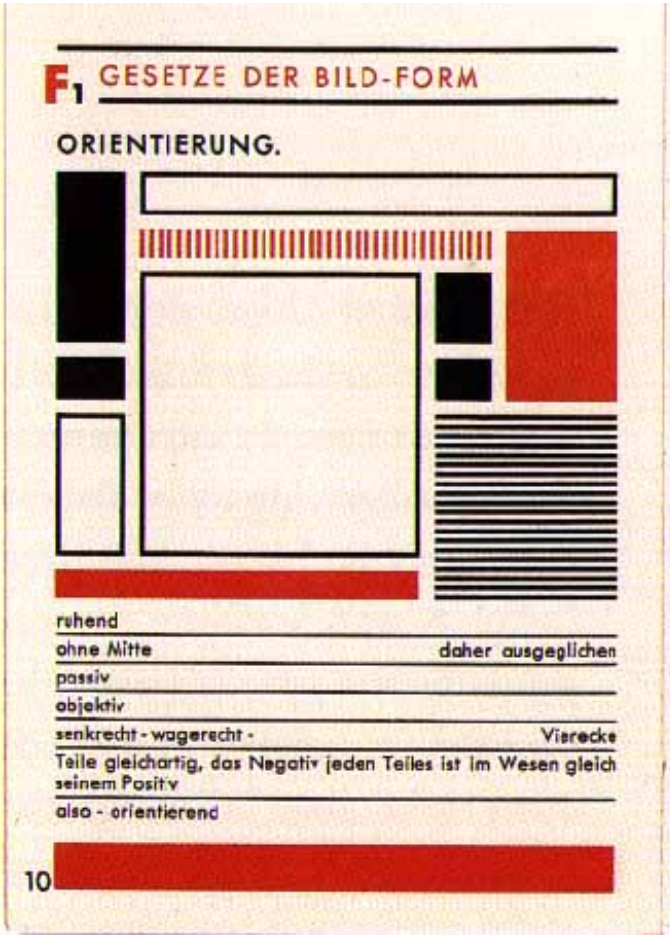


Zwart, catalog pages

next



Trump, Ring stationery, 1928





Schwitters, self-promotional booklet, 1930



F1 DIE GEEIGNETE SCHRIFT

FUTURA

in allen Größen

und allen Schnitten, für alle Zwecke.

mager	4 - 84 Punkt
halbfett	4 - 84 Punkt
dreiviertelfett	6 - 84 Punkt
fett	6 - 84 Punkt
black	20 - 84 Punkt
schräg mager	6 - 48 Punkt
schräg halbfett	6 - 48 Punkt
schmalfett	6 - 84 Punkt
PLAKAT halbfett	8 - 60 Cicero
PLAKAT fett	8 - 60 Cicero
PLAKAT schmalfett	8 - 60 Cicero
PLAKAT black	8 - 60 Cicero

Bauersche Gießerei · Frankfurt am Main

Gezeichnet von Paul Renner, München

12

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elegant, rassig, klassisch rein, edel, ebenmäßig in den Verhältnissen, abstrakte Strenge,

neutral, große Ruhe des Satzbildes, lebendig im Versalsatz, vielseitig,

leicht lesbar, Betonung formaler Gegensätze der einzelnen Buchstaben, knapp, präzis,

gespannt, bewegt charaktervoll, technisch,

geistreich, trotz des sauberen Stils der Maschine; daher suggestiv.

NICHT DAS KLEINE a

unterscheidet die Futura wesentlich,
sondern ihre Gestalt, ihr Reichtum, ihre Durcharbeit.

13

Renner, Futura typeface, 1928



Tschichold, personal logo for letterhead, 1925



Tschichold, mailing label



VORZUGS-ANGEBOT

Im VERLAG DES BILDUNGSVERBANDES der Deutschen Buchdrucker, Berlin SW 61, Dreibundstr. 5, erscheint demnächst:

JAN TSCHICHOLD
Lehrer an der Meisterschule für Deutschlands Buchdrucker in München

DIE NEUE TYPOGRAPHIE

Handbuch für die gesamte Fachwelt und die drucksachenverbrauchenden Kreise

Das Problem der neuen gestalterischen Typographie hat eine lebhafte Diskussion bei allen Beteiligten hervorgerufen. Wir stehen dem Bedürfnis, die aufgeworfenen Fragen ausführlich behandelt zu sehen, zu entsprechen, wenn wir jetzt ein Handbuch der **NEUEN TYPOGRAPHIE** herausbringen.

Es kam dem Verfasser, einem der bekanntesten Vertreter, in diesem Buche zunächst darauf an, den engen Zusammenhang der neuen Typographie mit dem **Gesamtkomplex modernen Lebens** aufzuzeigen und zu beweisen, daß die neue Typographie ein ebenso notwendiger Ausdruck einer neuen Gesinnung ist wie die neue Baukunst und alles Neue, das mit unserer Zeit anbricht. Diese geschichtliche Notwendigkeit der neuen Typographie belegt weiterhin eine kritische Darstellung der **alten Typographie**. Die Entwicklung der **neuen Malerei**, die für alles Neue unserer Zeit geistig bahnbrechend gewesen ist, wird in einem reich illustrierten Aufsatz des Buches leicht faßlich dargestellt. Ein kurzer Abschnitt **„Zur Geschichte der neuen Typographie"** leitet zu dem wichtigsten Teile des Buches, den **Grundbegriffen der neuen Typographie** über. Diese werden klar herausgeschält, richtige und falsche Beispiele einander gegenübergestellt. Zwei weitere Artikel behandeln **„Photographie und Typographie"** und **„Neue Typographie und Normung"**.

Der Hauptwert des Buches für den Praktiker besteht in dem zweiten Teil **„Typographische Hauptformen"** (siehe das nebenstehende Inhaltsverzeichnis). Es fehlte bisher an einem Werke, das wie dieses Buch die schon bei einfachen Satzaufgaben auftauchenden gestalterischen Fragen in gebührender Ausführlichkeit behandelte. Jeder Teilabschnitt enthält neben **allgemeinen typographischen Regeln** nur allen die Abbildungen aller in Betracht kommenden **Normblätter** des Deutschen Normenausschusses, alle andern (z. B. postalischen) **Vorschriften** und zahlreiche Beispiele, Gegenbeispiele und Schemen.

Für jeden Buchdrucker, insbesondere jeden Akzidenzsetzer, wird „Die neue Typographie" ein **unentbehrliches Handbuch sein.** Von nicht geringerer Bedeutung ist es für Reklamefachleute, Gebrauchsgraphiker, Kaufleute, Photographen, Architekten, Ingenieure und Schriftsteller, also für alle, die mit dem Buchdruck in Berührung kommen.

INHALT DES BUCHES

Wesen und Wesen der neuen Typographie
Das neue Weltbild
Der alte Typograph (Widerstand zur Reife)
Die neue Typographie
Zur Geschichte der neuen Typographie
Die Grundbegriffe der neuen Typographie
Photographie und Typographie
Neue Typographie und Normung

Typographische Hauptformen
Das Typoblatt
Der Geschäftsbrief
Der Umschlag
Die Postkarte
Die Postkarte mit Klappe
Die Geschäftskarte
Die Besuchskarte
Werbemittel (Inserate, Broschüren, Prospekte, Kataloge)
Das Typogramm
Das Diagramm
Satzformate, Tafeln und Rahmen
Linien
Die Farbe rot
Die Tagesordnung
Die illustrierte Zeitung
Tabellensatz
Das neue Buch

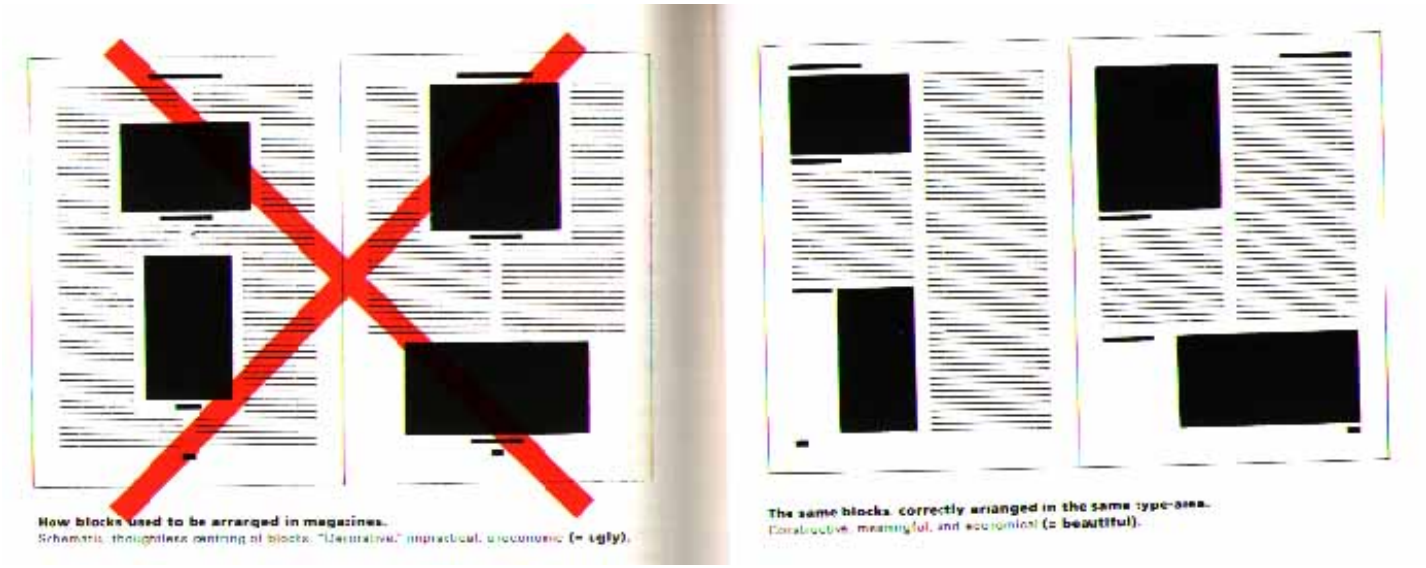
Bildnachweis
Verzeichnis der Abbildungen
Register

Das Buch enthält über 125 Abbildungen, von denen etwa ein Viertel zweifarbig gedruckt ist, und umfaßt gegen 200 Seiten auf gutem Kunstdruckpapier. Es erscheint im Format DIN A 5 (148 × 210 mm) und ist biegsam in Ganzleinen gebunden.

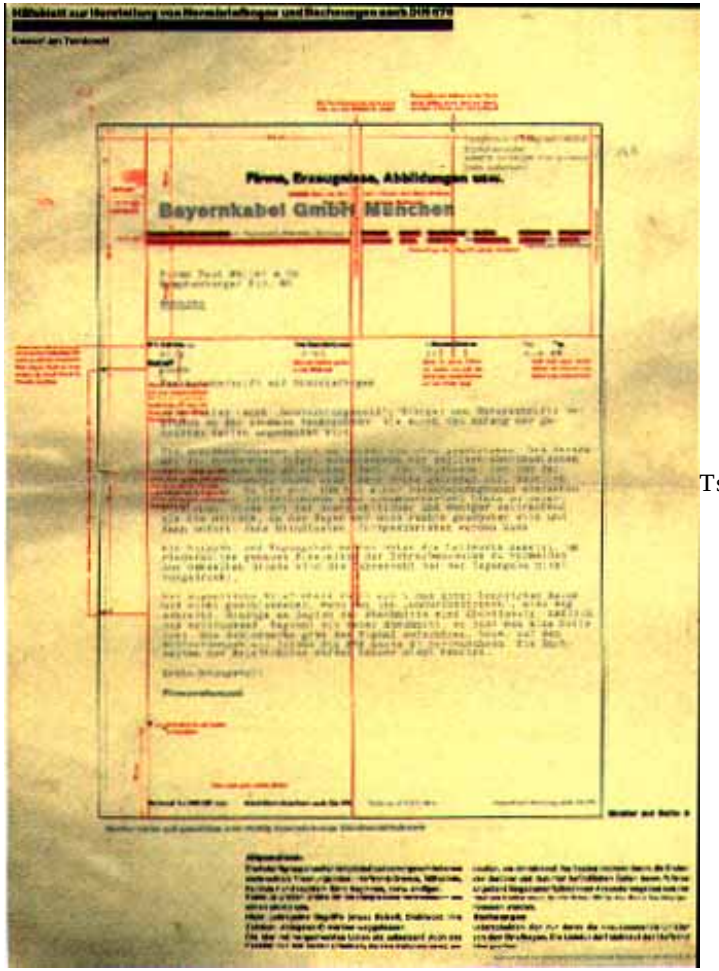
Preis bei Vorbestellung bis 1. Juni 1928: **5.00** RM
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Bestellschein umstehend

Tschichold, advertisement for The New Typography, 1928



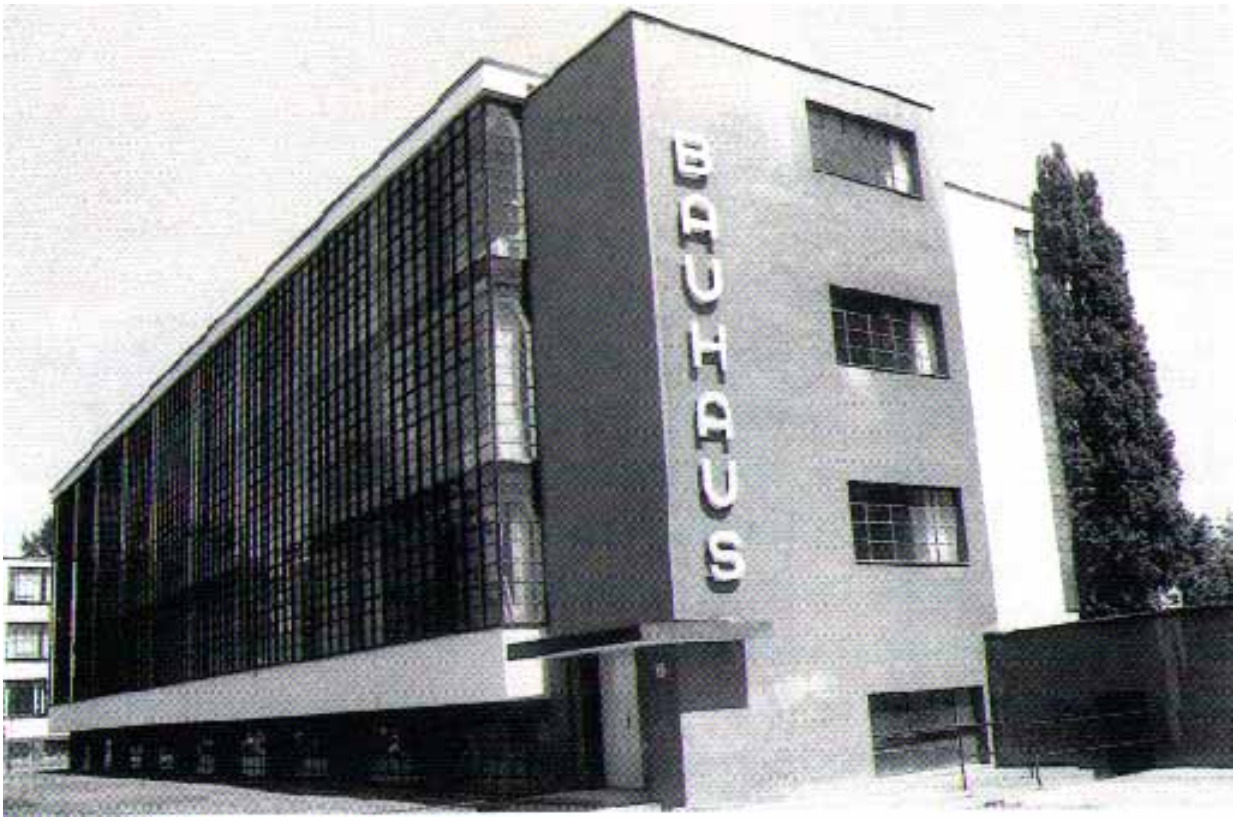
Tschichold, spread from The New Typography



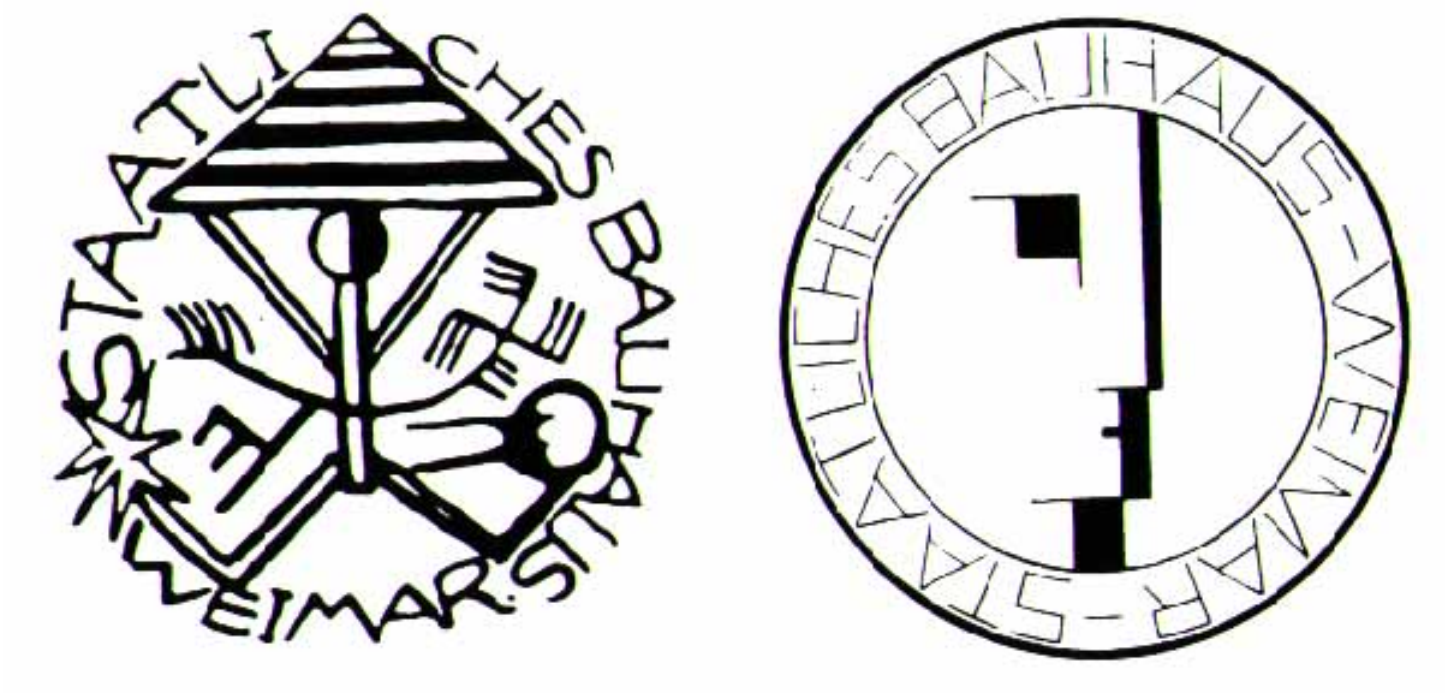
Tschichold, instruction sheet for letterheads, 1932



Tschichold, The Professional Photographer, 1938



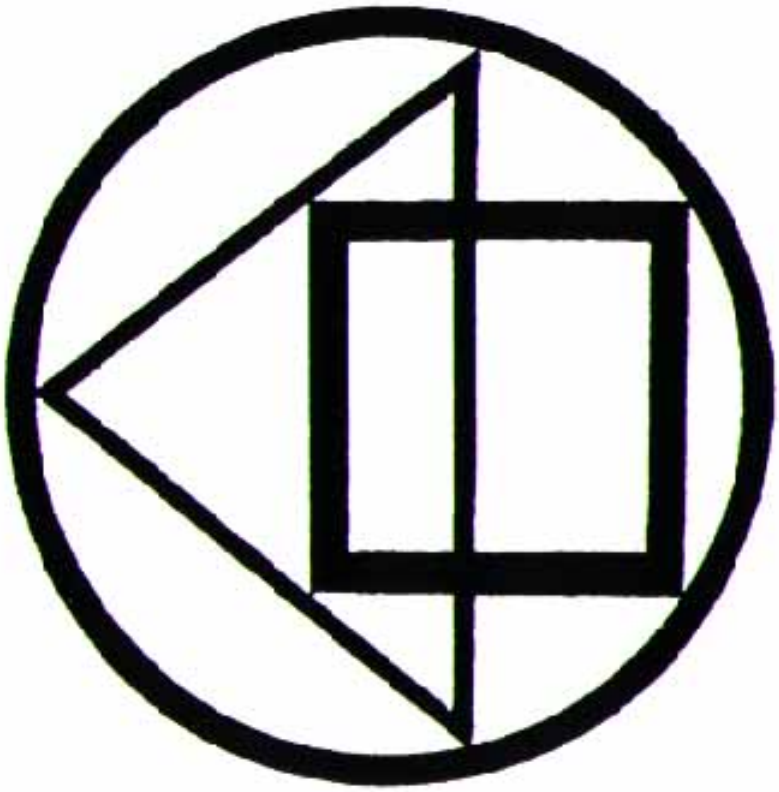
gropius, bauhaus building in dessau, 1925-6



bauhaus logos: auerbach (1919), schlemmer (1922)



schmidt, bauhaus exhibition poster, 1923



moholy-nagy, bauhaus press logo,

1923



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SITZ WEIMAR

Staatliches Bauhaus
Weimar, den 29.März 1924.

Herrn
Stadtbaurat J.P. O u d,
R o t t e r d a m.
Scheidemannstr. 113a.

Lieber Herr O u d !

Wir möchten Ihr Manuskript und Foto-Material sobald wie möglich haben, um Ihnen den Druckbeginn disponieren zu können. Ich erinnere mich nicht mehr genau an das gezeigte Foto-Material, aber es scheint mir, daß von den allerletzten Bauten in Holland einiges mehr hineinkäme. Das hängt natürlich von Ihnen ab, wie die mit den ca 20 Abbildungen eingeschränkte Anzahl. Es wäre natürlich auch möglich, daß wir die Abbildungen in Texte bringen, nur bitte ich, in den Text und auf den Fotogrammen numerierungen anzubringen, damit bei der typografischen Gestaltung keine Verwechslungen stattfinden. Die typografische Gestaltung übernehme ich sehr gern. 100 oder mehr weniger Exemplare können wir evtl. als einen Teil Ihres Honorars zur Verfügung stellen. Das Veröffentlichungsdatum kann ich momentan nicht genau angeben, aber ich hoffe, daß das Buch in einigen Monaten herauskommt.

Ich grüße Sie herzlichst!

Ihr

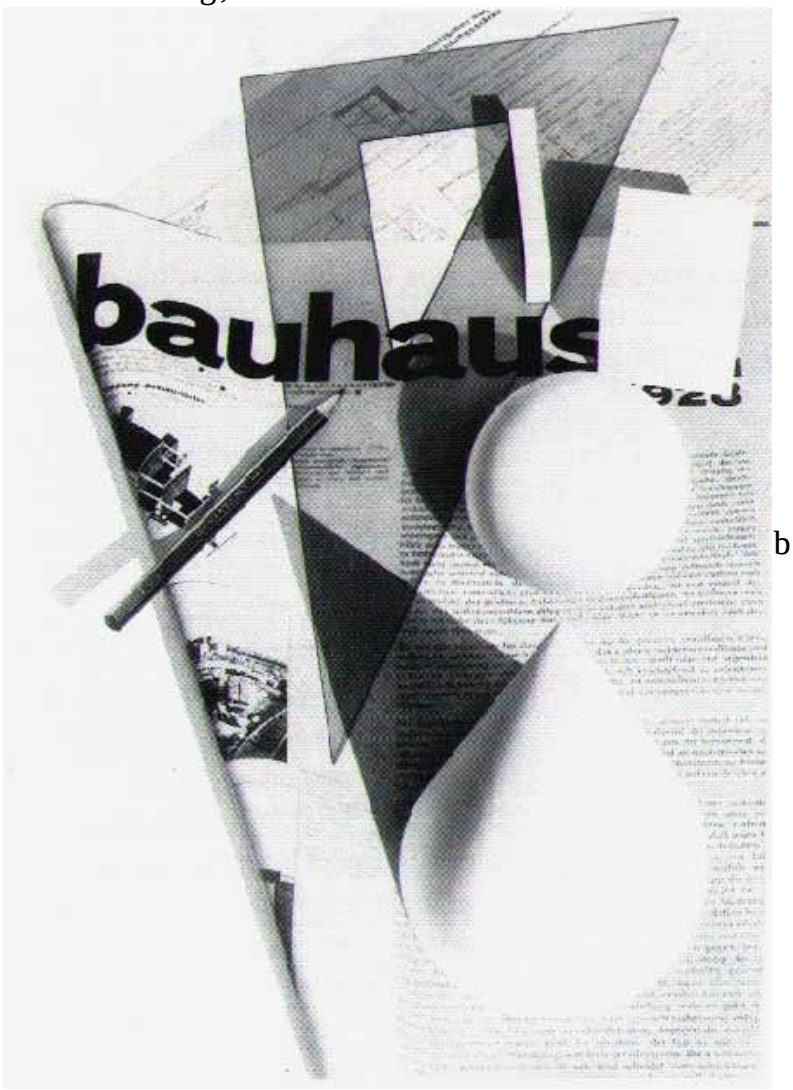
Moholy

P.S.

bauhaus stationery



moholy-nagy, bauhaus book catalog, 1927



beyer, bauhaus magazine, 1928



beyer, bauhaus exhibition catalog



gropius' office



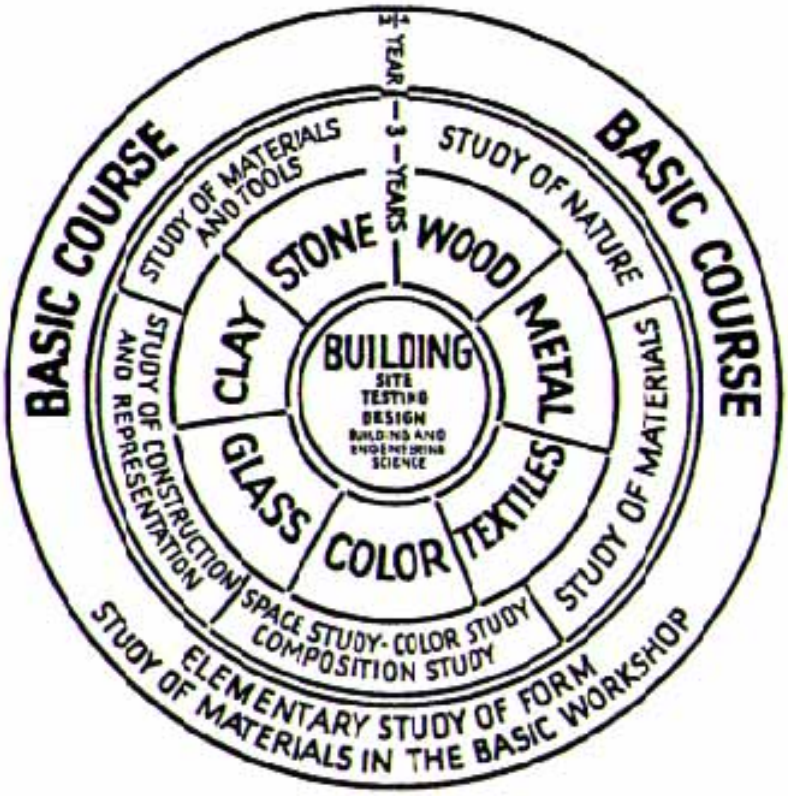
breuer, chair



hollos, tapestry



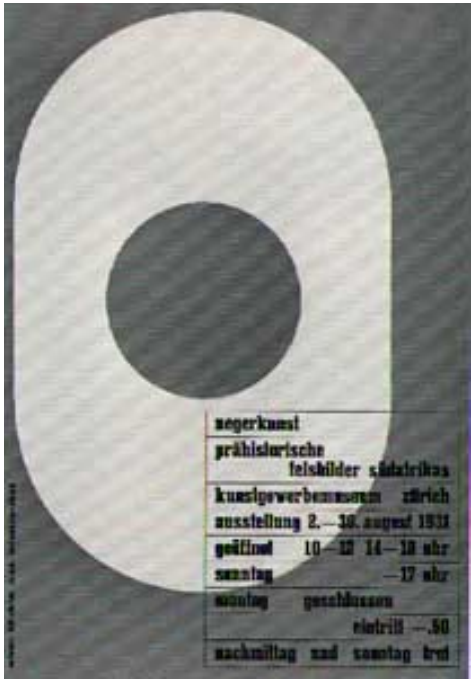
triadic ballet



curriculum diagram



herbert matter, swiss tourism poster, 1934



max bill, exhibition poster, 1931



max bill, art catalog cover, 1942



max bill, art catalog cover, 1954



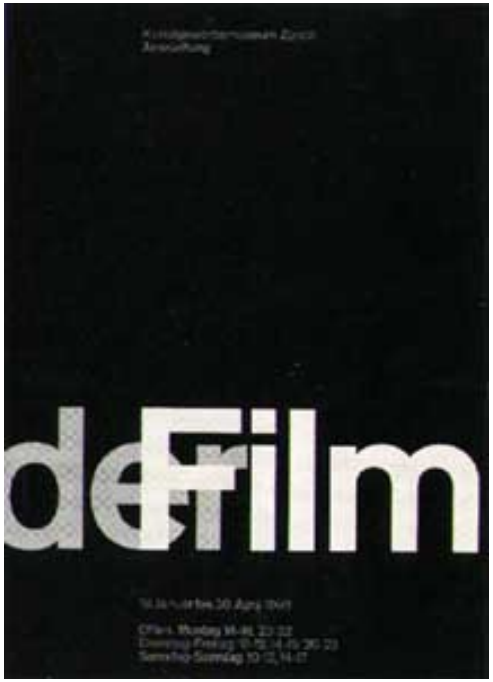
josef muller-brockmann, posters, 1955, 1962



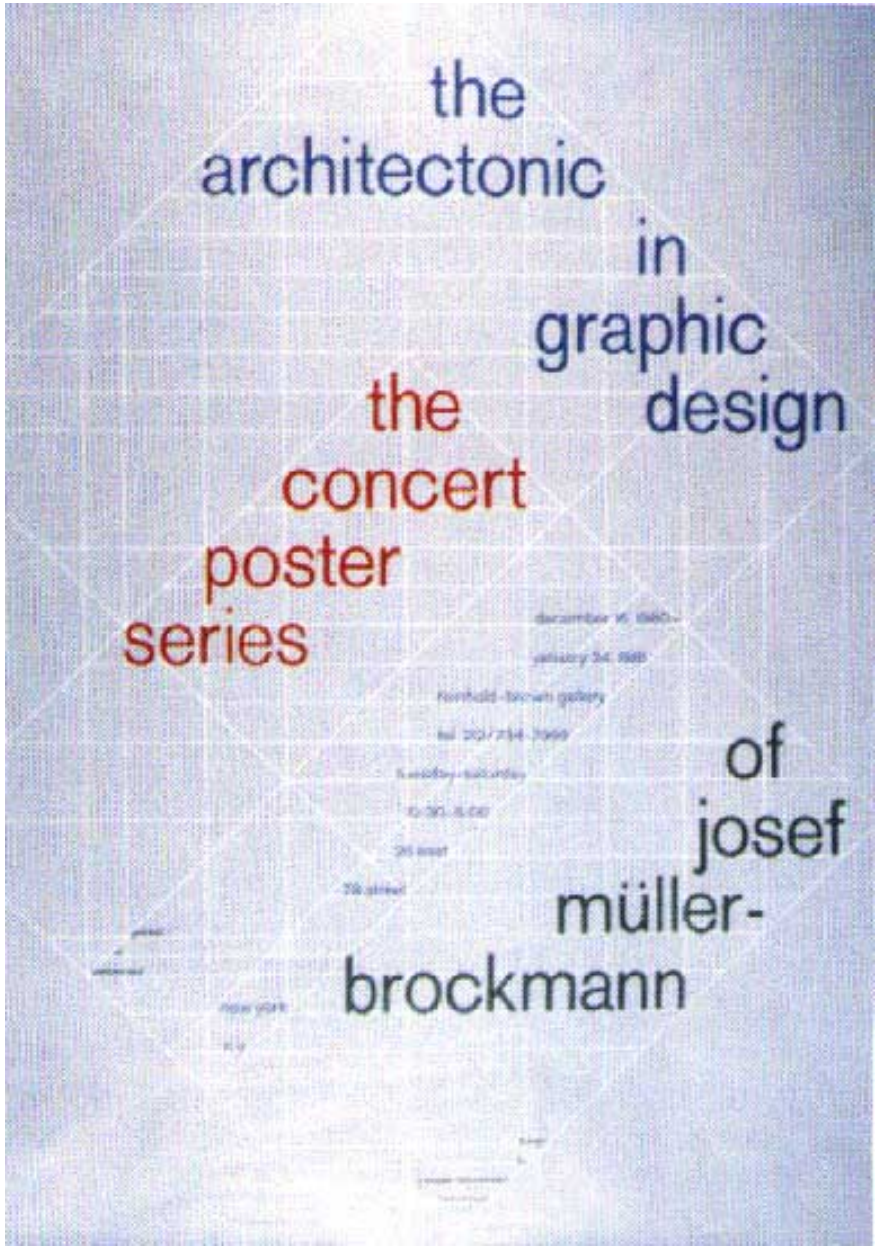
armin hoffman, exhibition poster, 1952



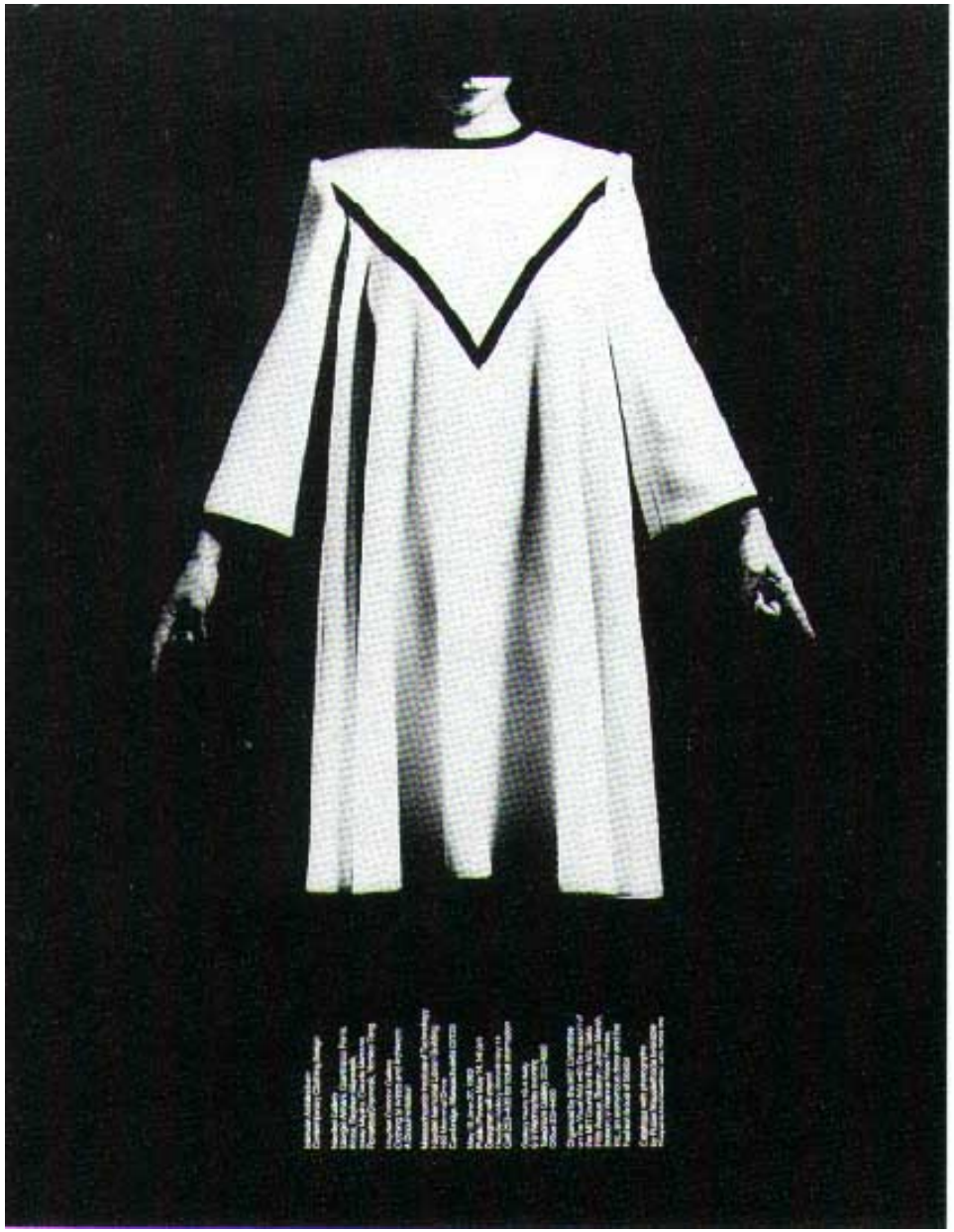
max huber, monza poster, 1948

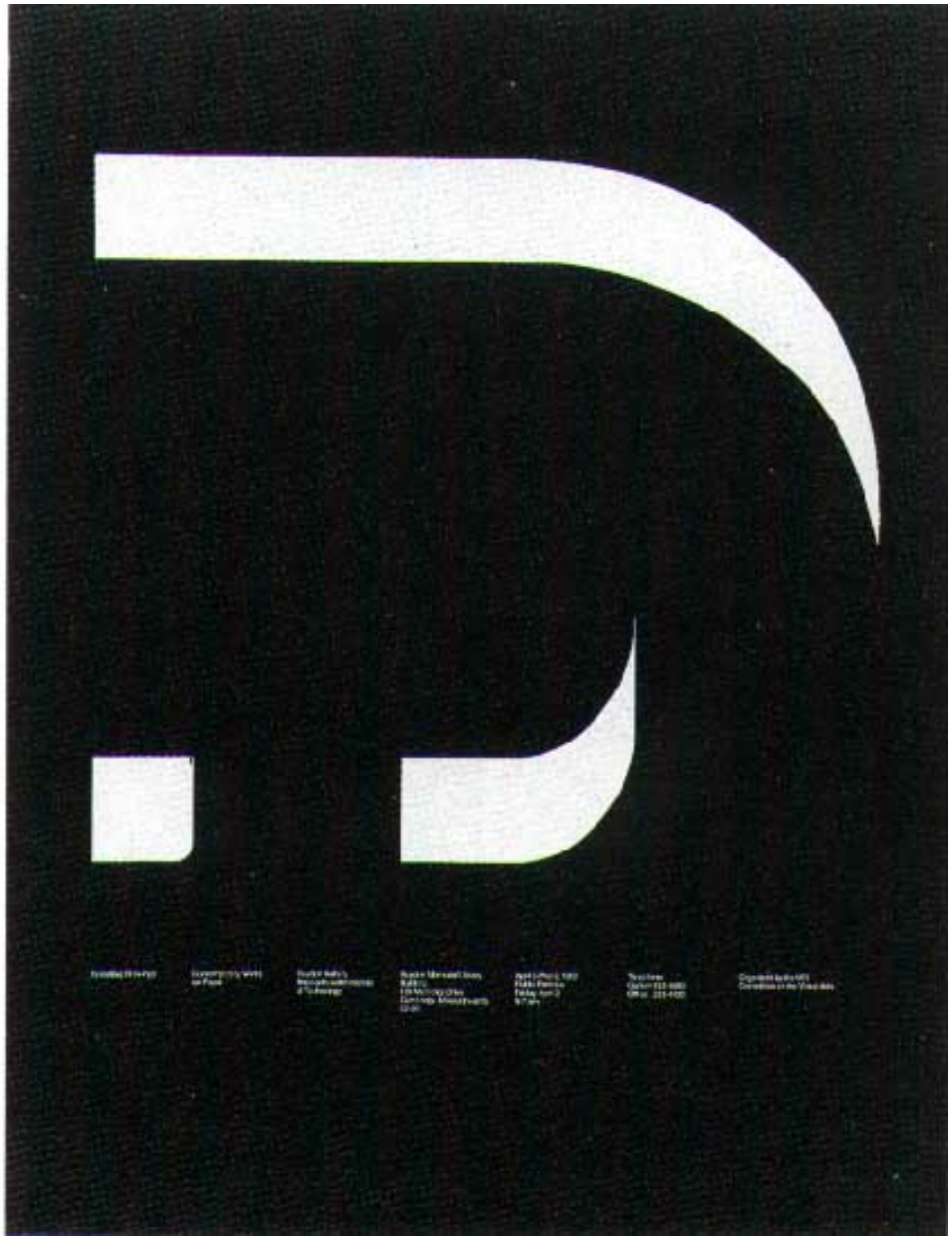


josef muller-brockmann, de film poster, 1960

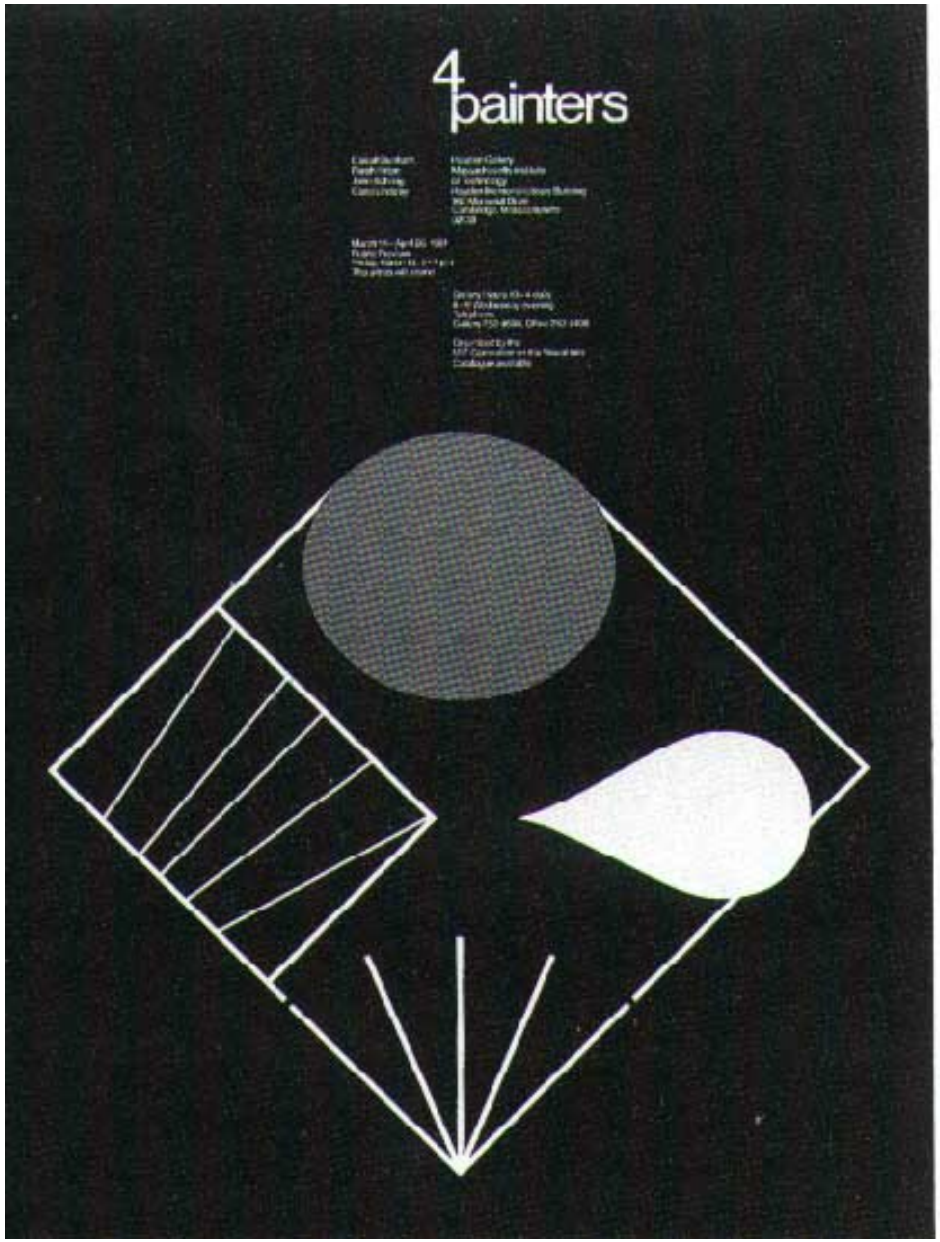


josef muller-brockmann, exhibition poster, 1980





jacqueline casey, posters, 1982



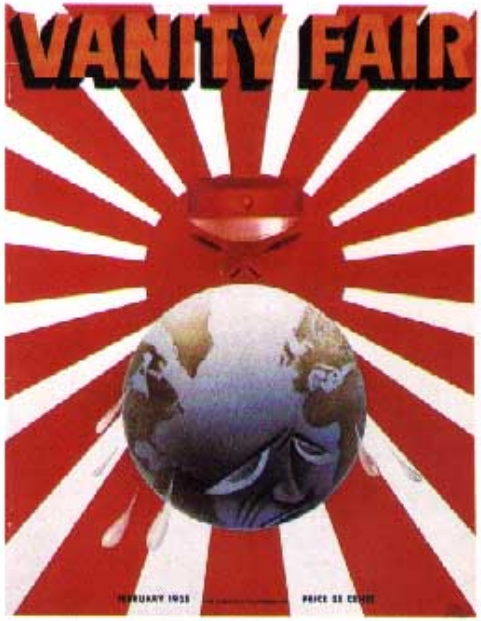


jacqueline casey, posters, 1981, 1970

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mehemed fehmy agha, vanity fair covers, 1934-5





mehemed fehmy agha, vanity fair spreads, 1934, 1936

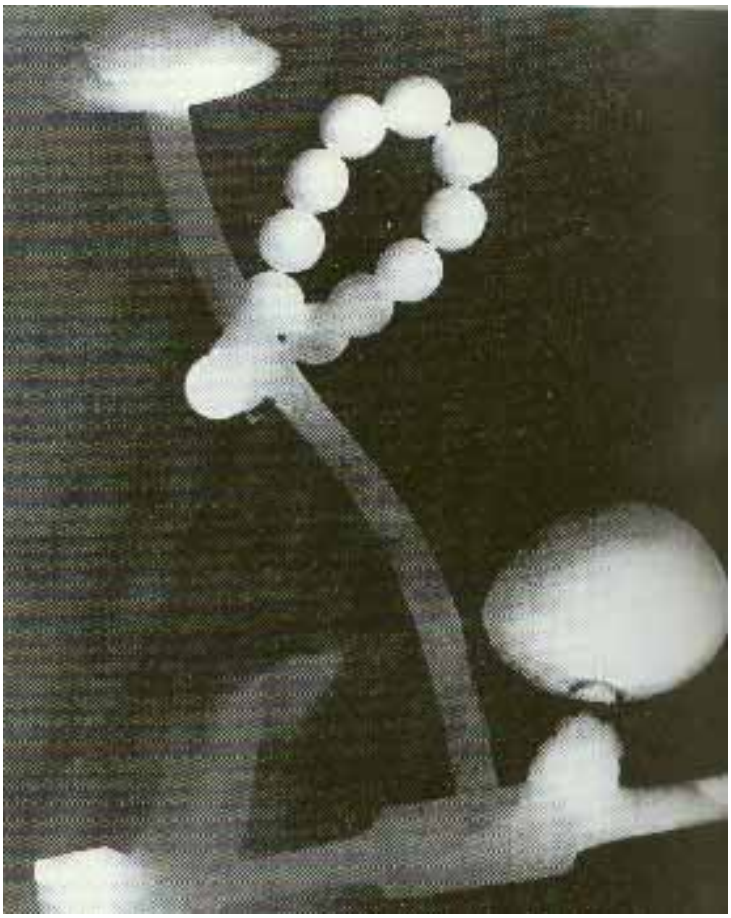


cipe pineles, illustration

next



alexei brodovich, bal banal poster, 1923



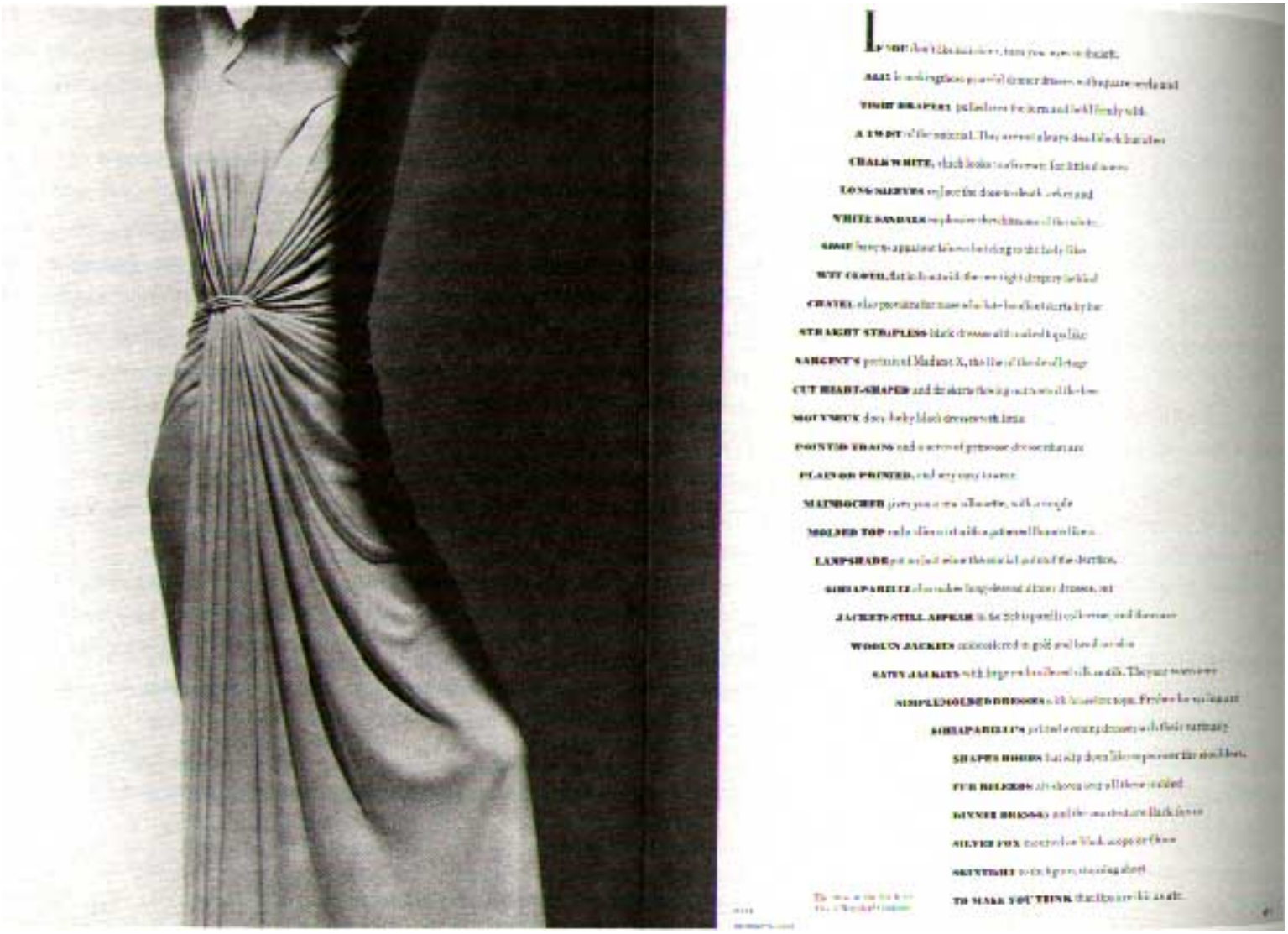
man ray, rayogram, 1923



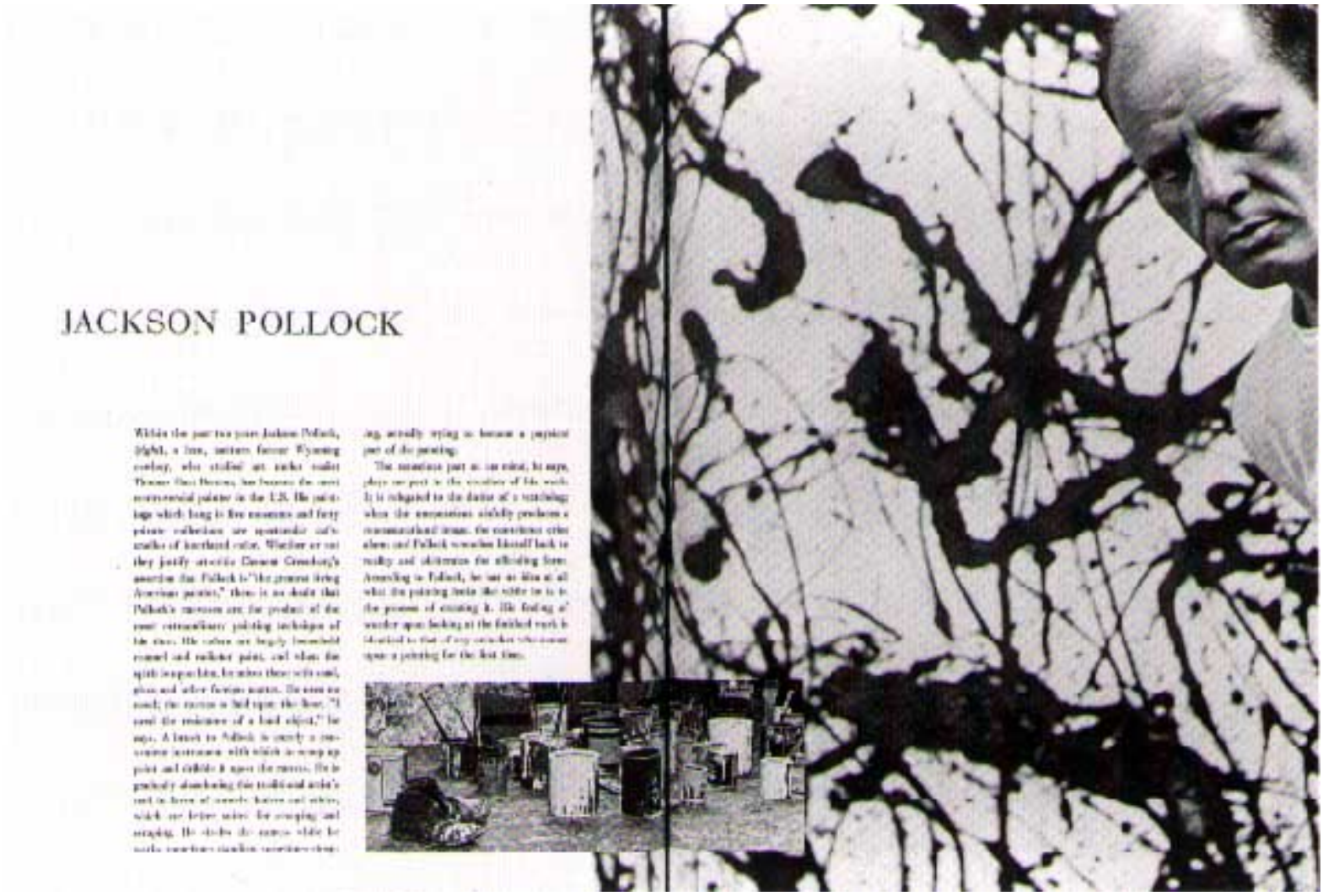
moholy-nagy, jealousy, 1924



alexei brodovich, harper's bazaar, covers, 1939, 1941



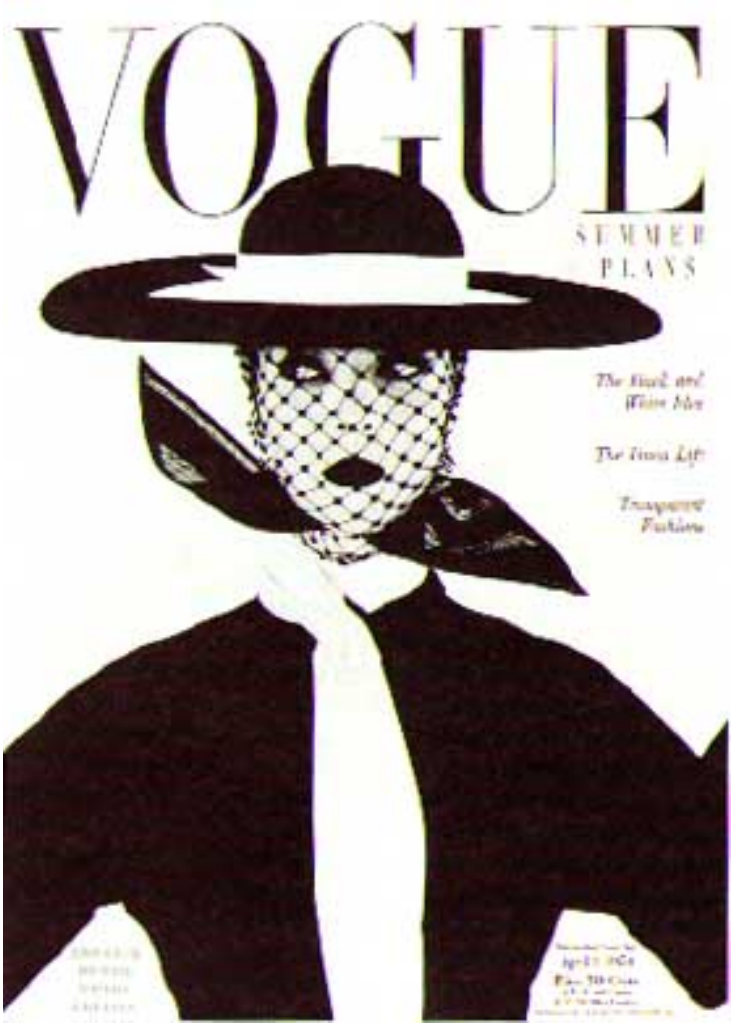
alexei brodovich, harper's bazaar, magazine spread, 1939



alexei brodovich, portfolio spread, 1951



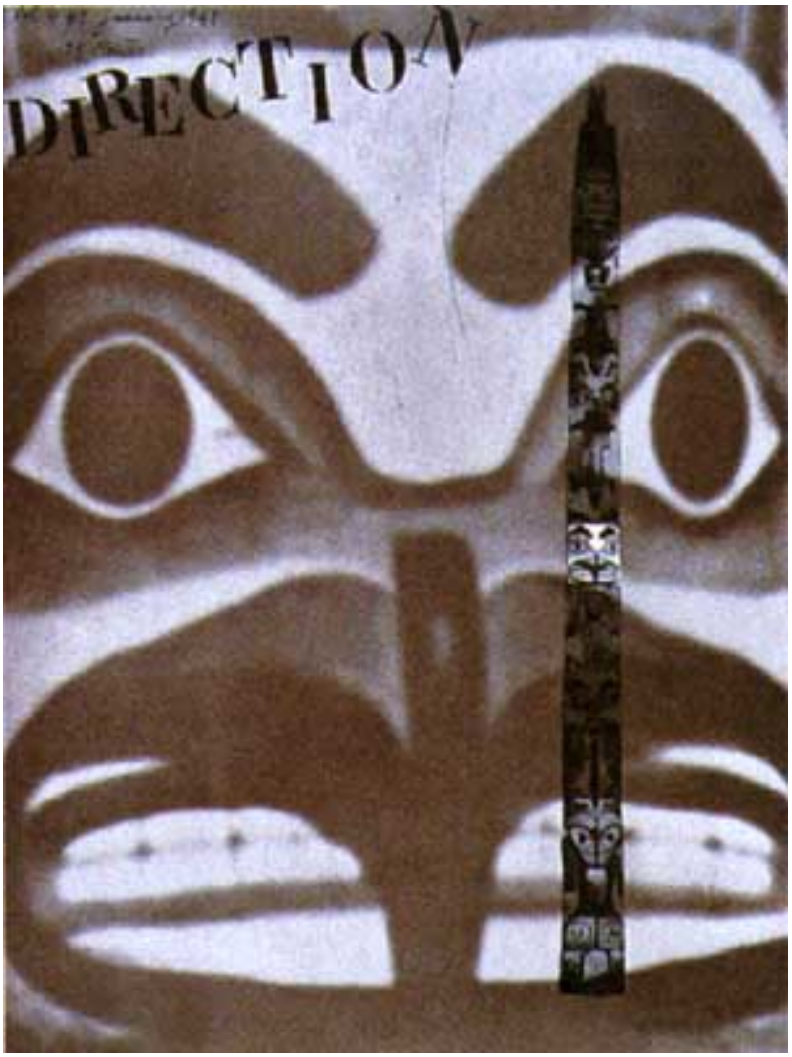
alexander lieberman, vogue, cover, 1945



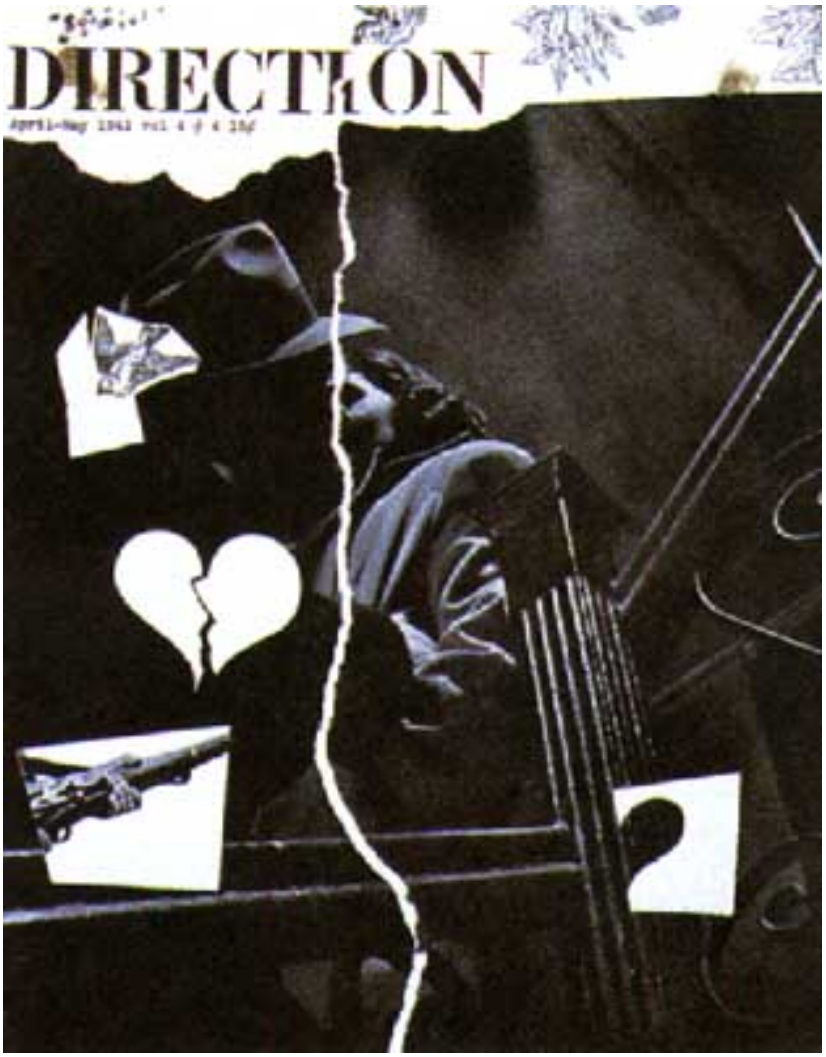
alexander lieberman, vogue, cover, 1950



bradbury thompson, mademoiselle, covers, 1950, 1952



paul rand, direction, cover, 1941



paul rand, direction, cover, 1943



paul rand, direction, cover, 1943

next



ernest elmo calkins, self-promotional ad, 1937



ralston cereal ad, 1931



riegel paper ad, 1937


ADVERTISING
MAY 1934 PRICE 50 CENTS



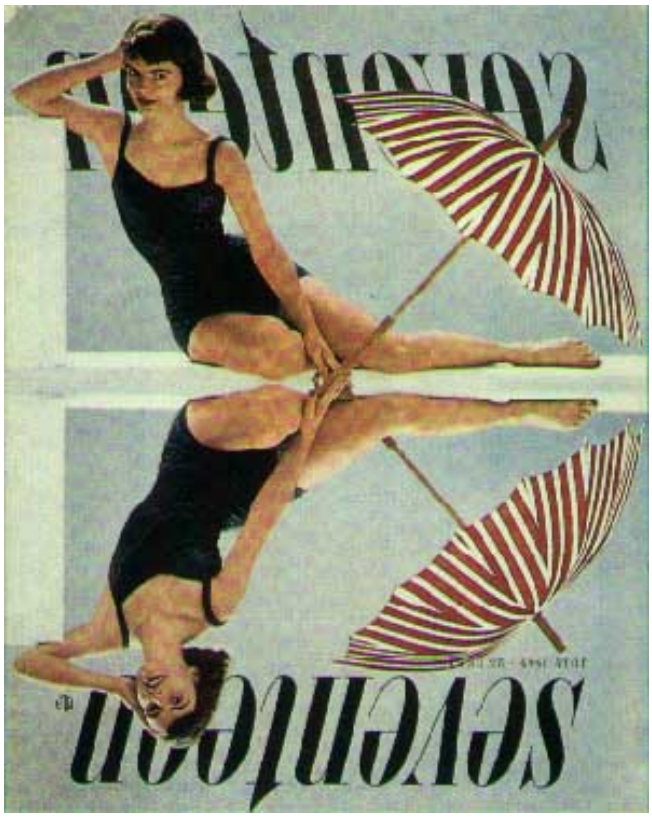
container corporation of america, advertisement, 1940s



container corporation of america, advertisement, 1949

next

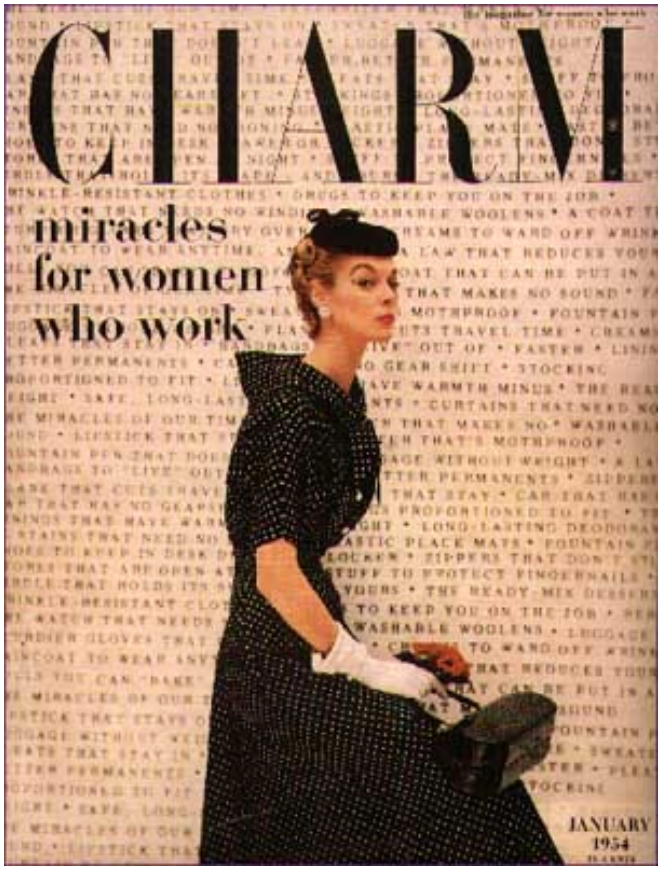




cipe pineles, seventeen cover, 1949

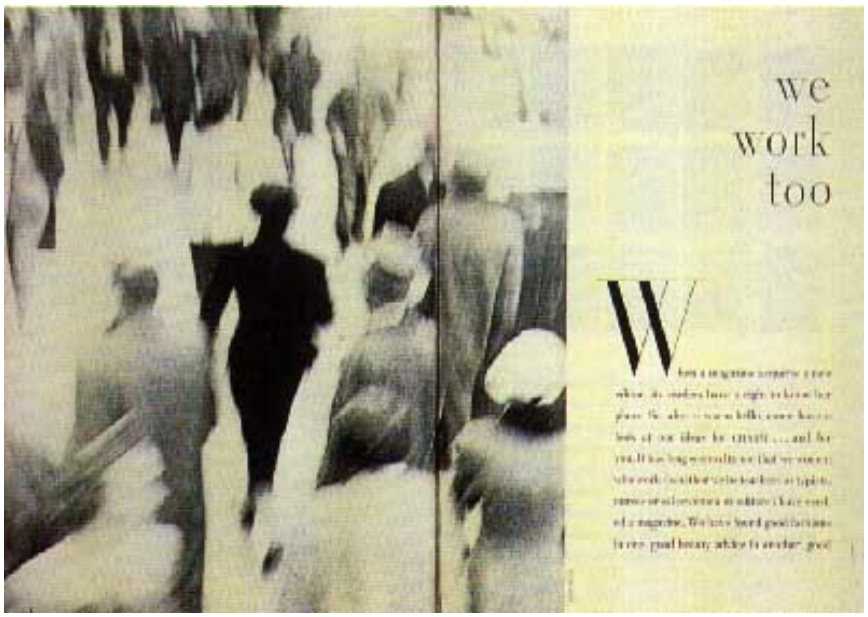


cipe pineles, seventeen spread, 1950





cipe pineles, charm covers, 1954, 1951



cipe pineles, charm spread, 1950



cipe pineles, charm spread, 1956



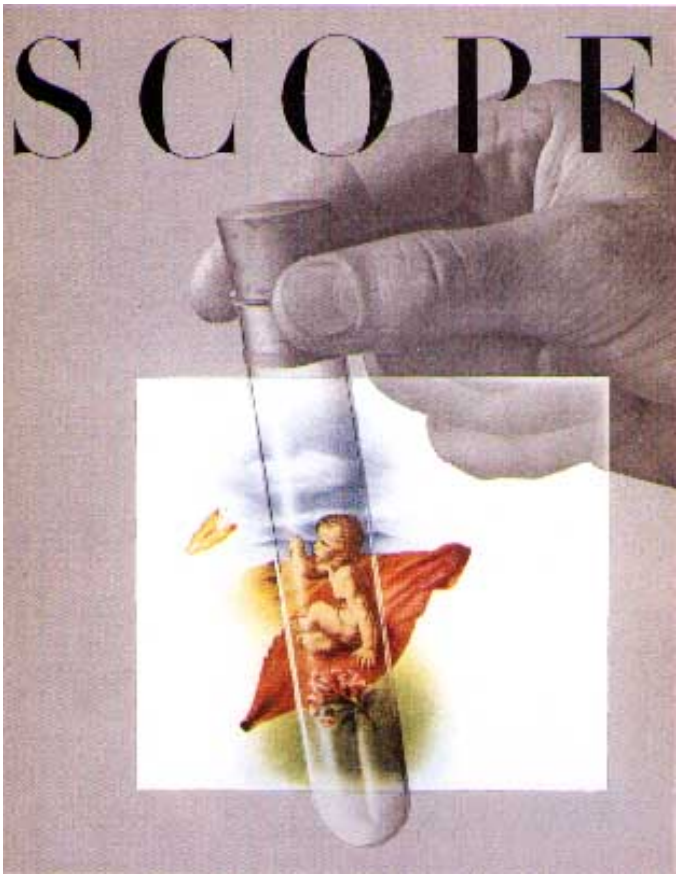
cipe pineles, charm spread, 1956



cipe pineles, charm spread, 1956



william golden, CBS on-air logo, 1951

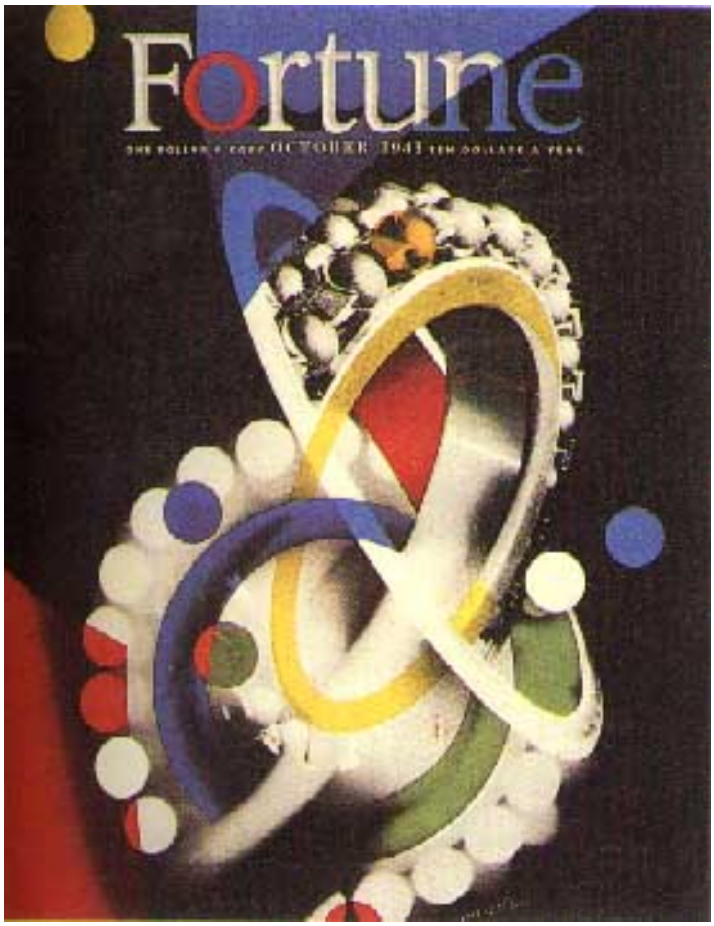


will burtin, scope cover, 1948

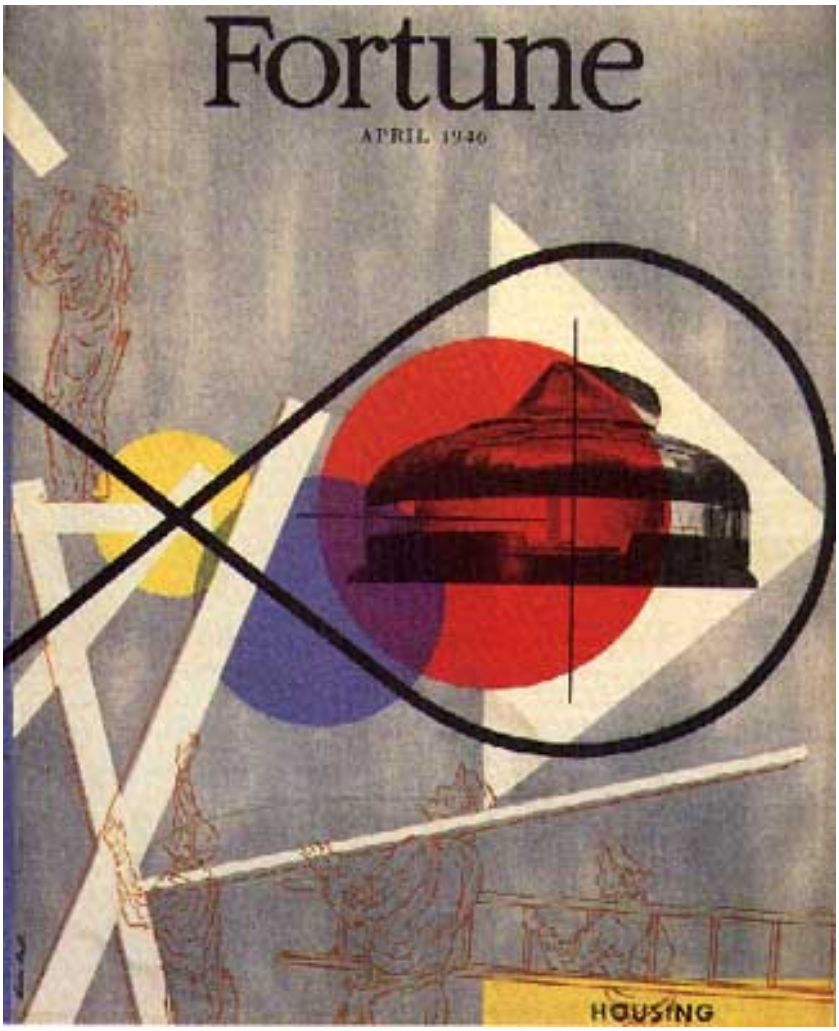


will burtin, upjohn cell exhibit, 1958

next



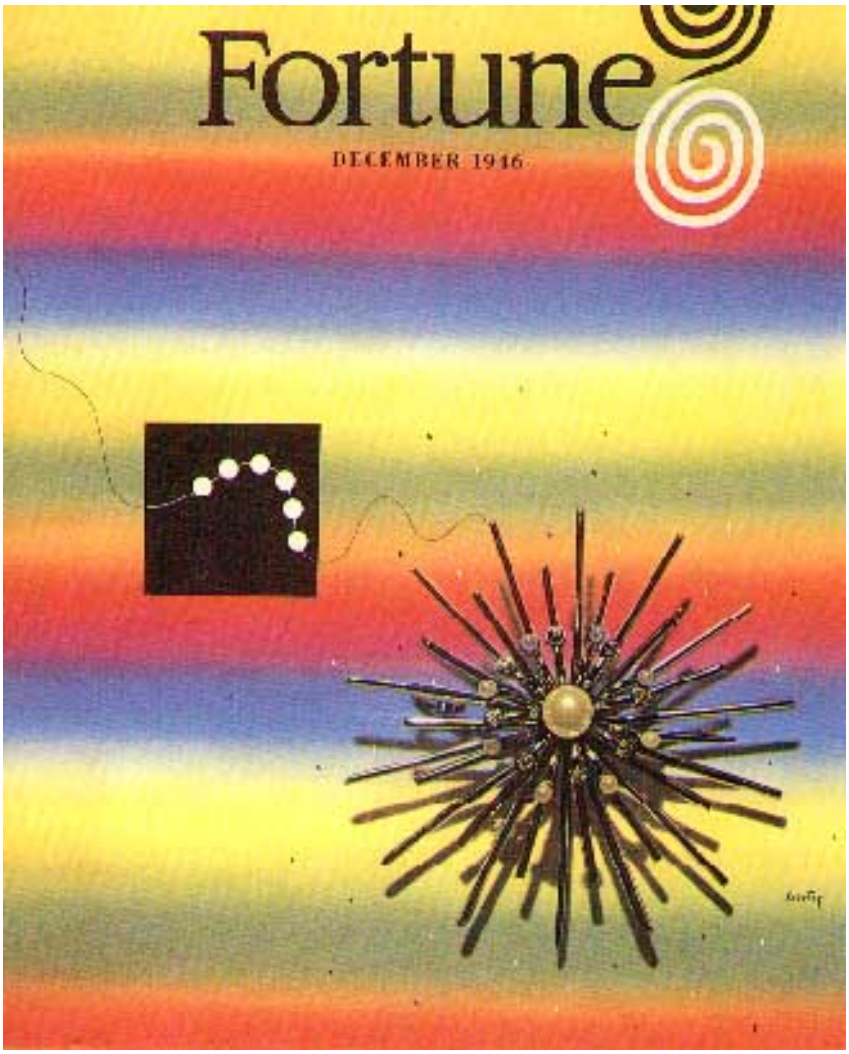
herbert matter, fortune cover, 1943



lester beall, fortune cover, 1946 [will burtin, art director]



ladislav sutnar, fortune cover, 1946 [will burtin, art director]



alvin lustig, fortune cover, 1946 [will burtin, art director]



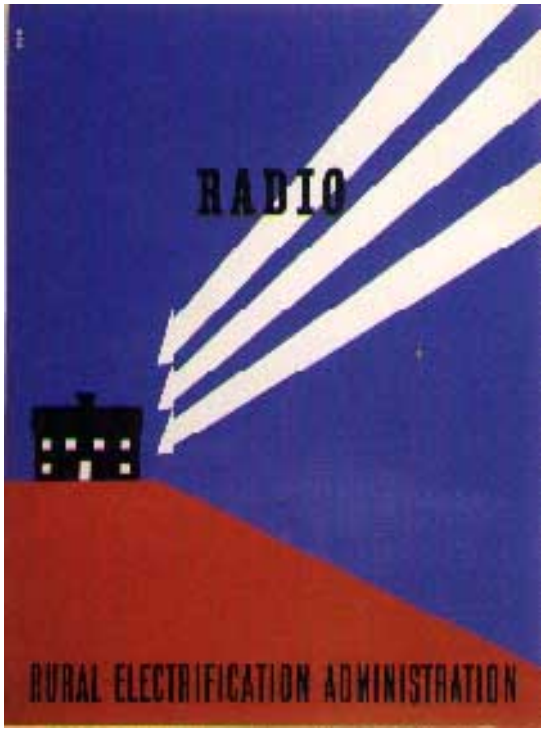
lester beall, it musn't happen here, poster design, 1930s

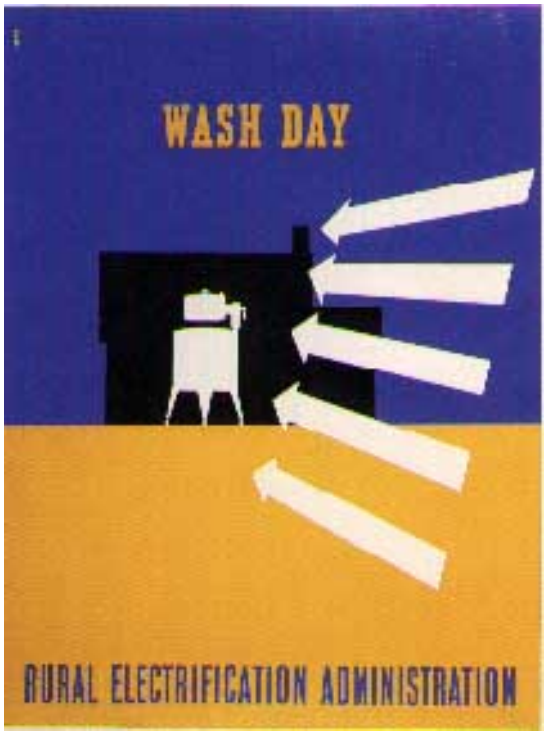


lester beall, rural electrification admistration poster, 1937

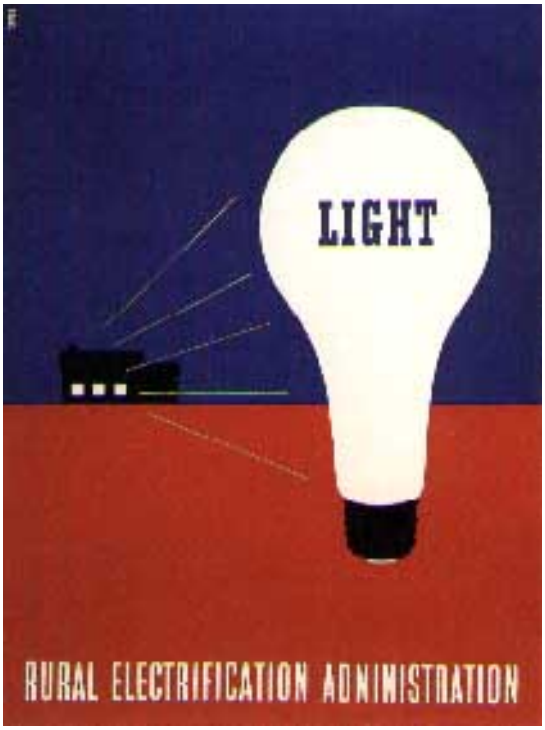


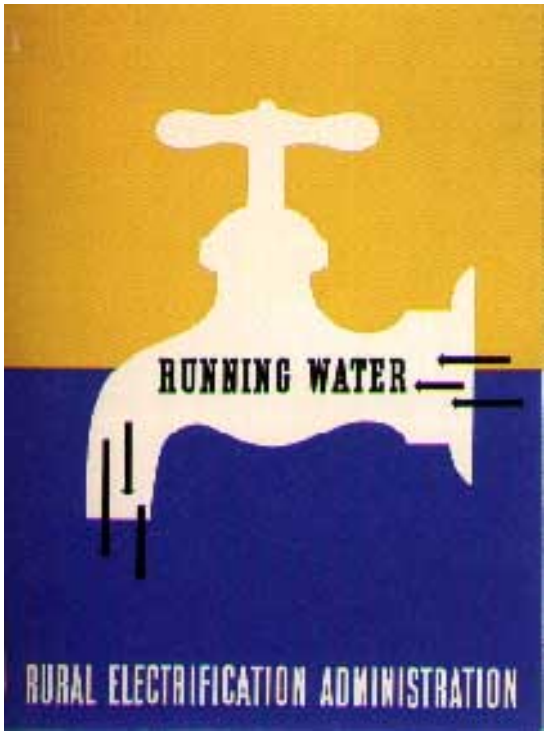
lester beall, cross out slums, poster, 1930s



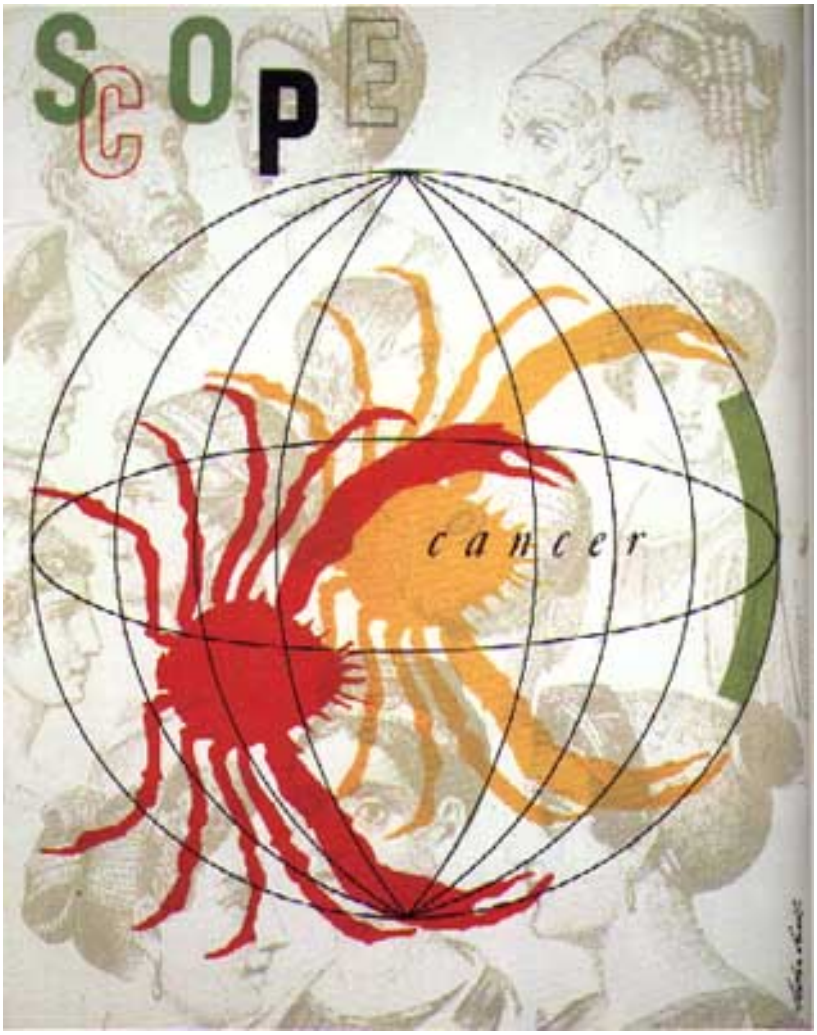


lester beall, rural electrification admistration posters, 1937



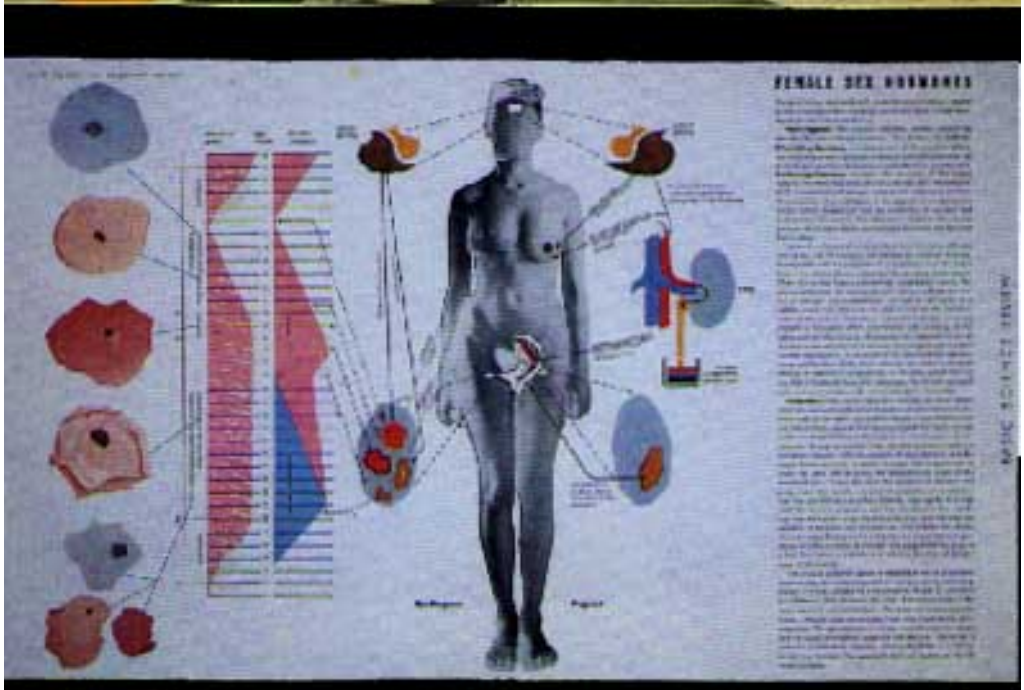


lester beall, rural electrification admistration posters, 1937



lester beall, scope magazine cover, 1948


scope


FEMALE SEX HORMONES


BASIC SCIENCE SERIES
CORRELATIVE ANATOMY OF THE BRONCHI AND LUNGS



lester beall, scope magazine, cover (1947) + two spreads (1949)

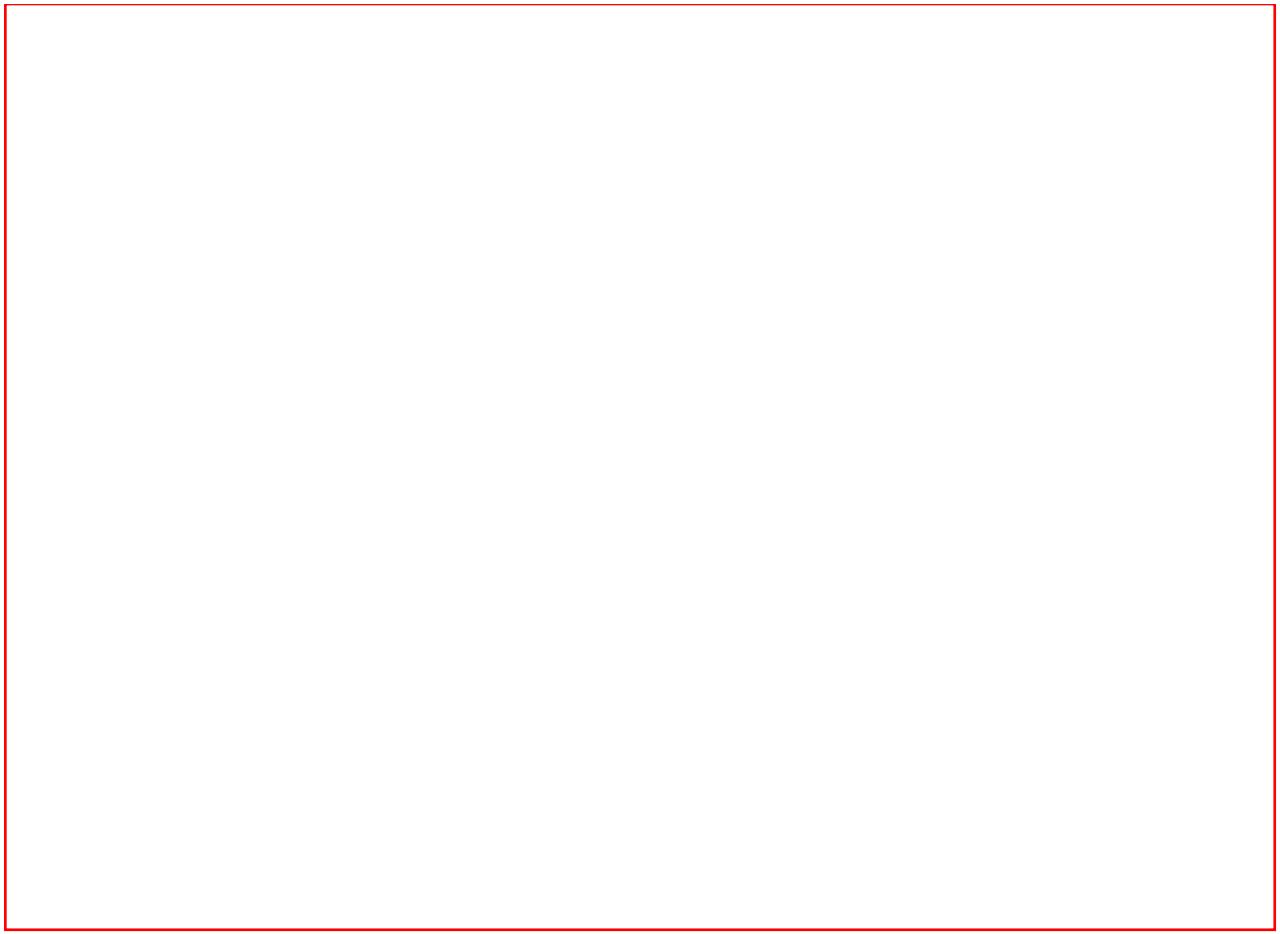


lester beall, what's new, cover, 1939

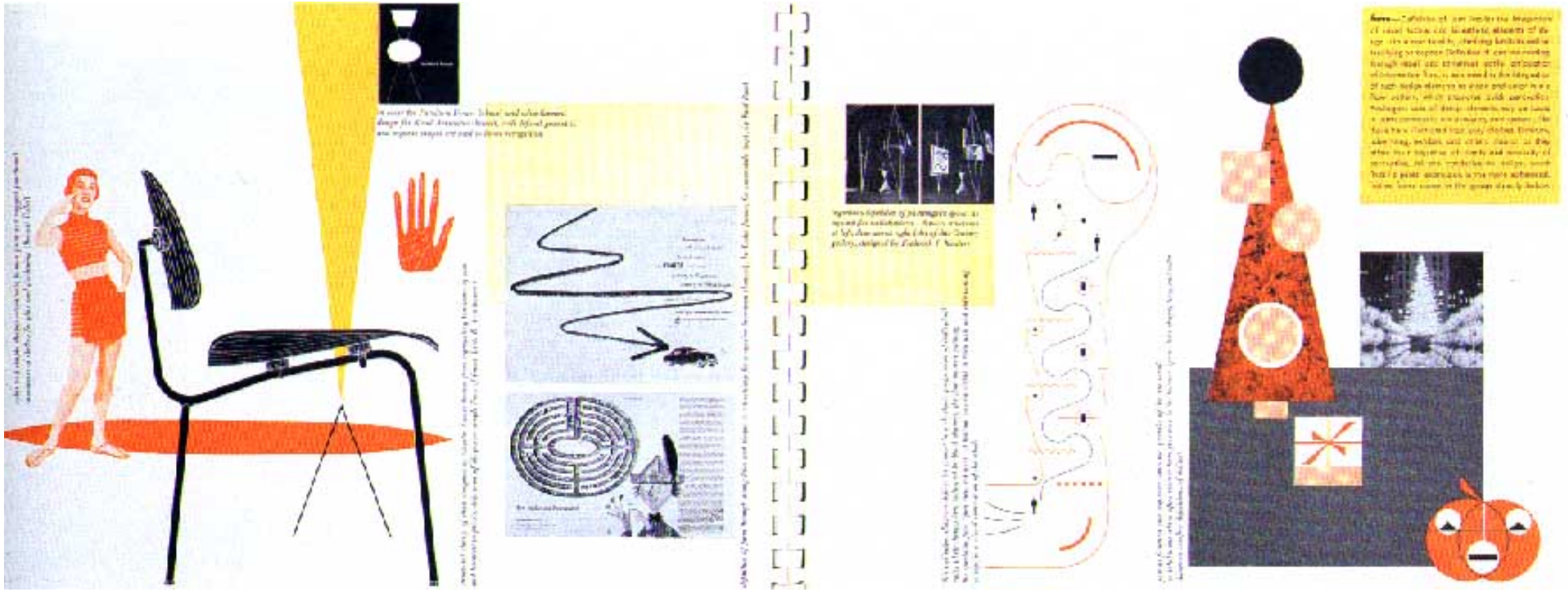
next



ladislav sutnar, visual design in action (cover), 1961



ladislav sutnar, visual design in action (spread), 1961



ladislav sutnar + k. lonberg-holm, catalog design progress (spread), 1950



paul rand, IBM logos, 1956



paul rand, westinghouse logo, 1960



paul rand, ups logo, 1961



saul bass & associates, trademarks









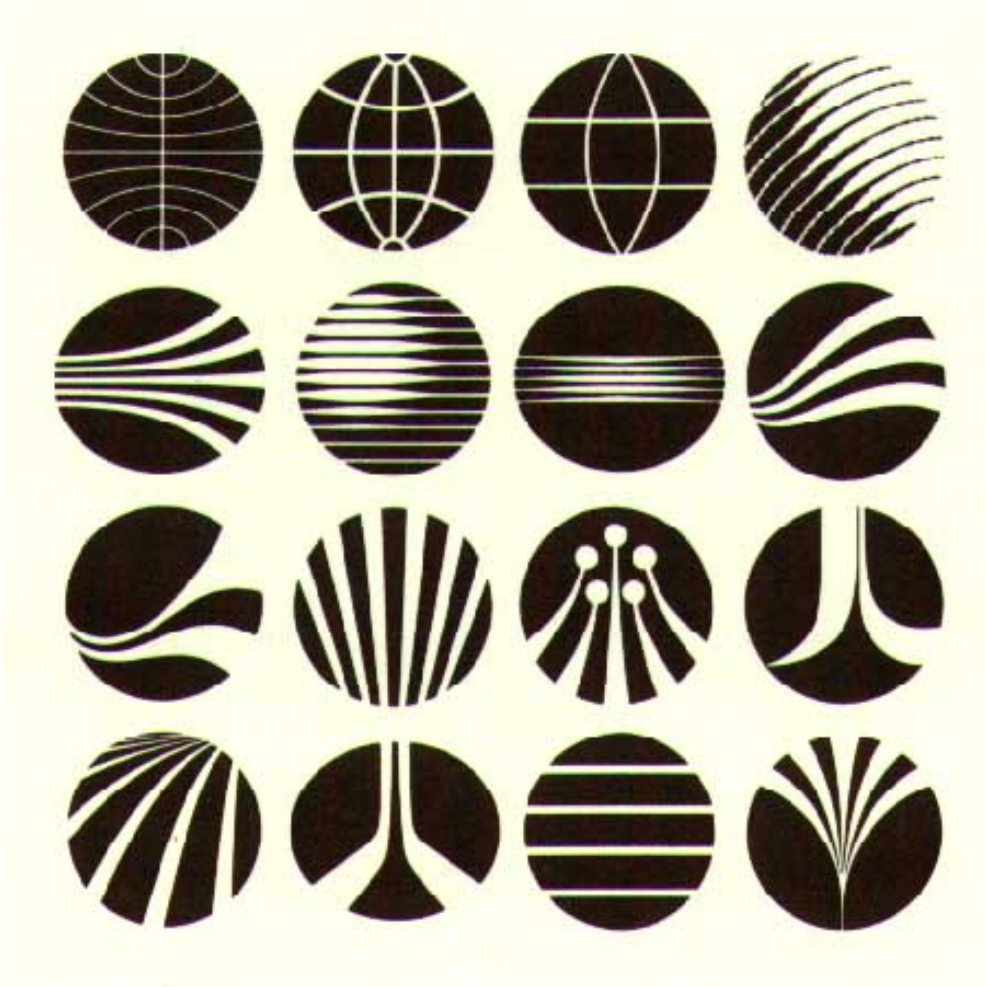








chermayeff & geismar, trademarks



miscellaneous logos (can you name name name them today?)



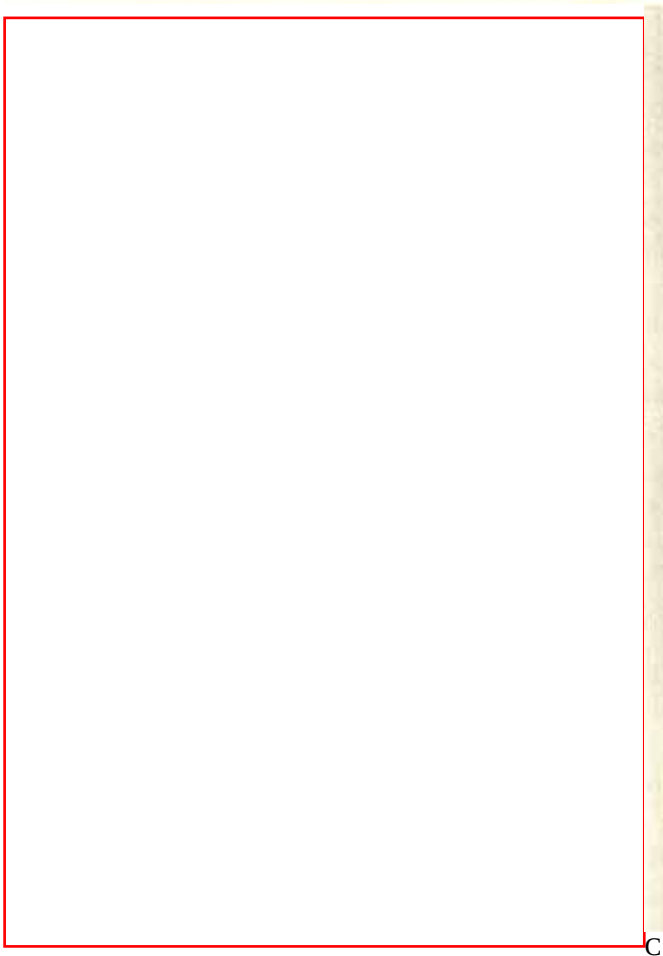
designers republic, pop will eat itself

next

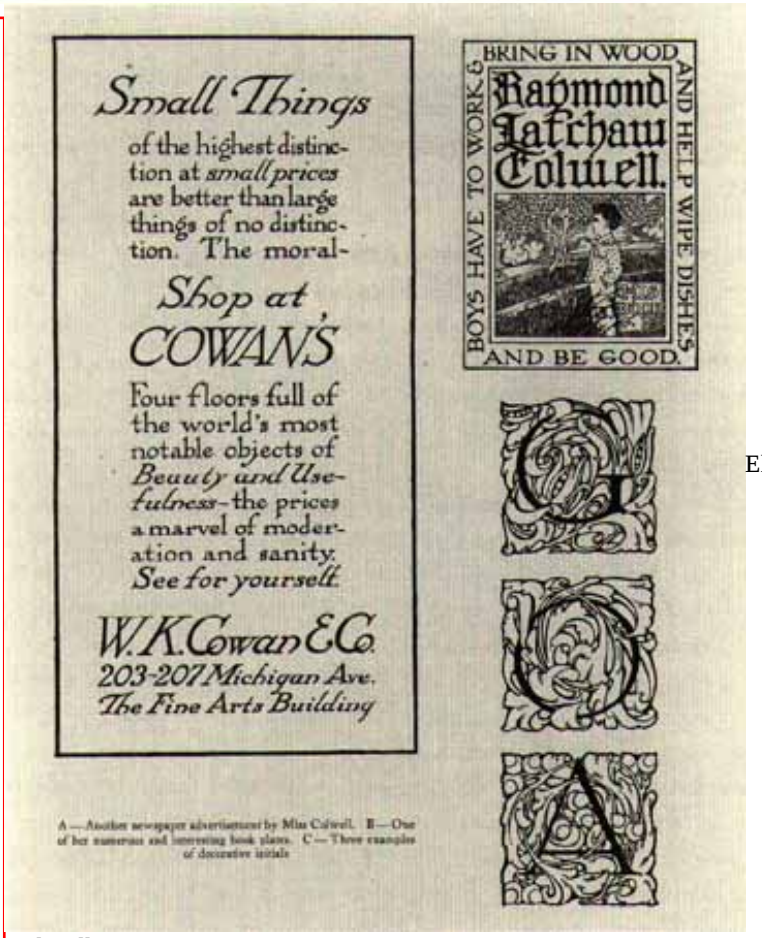




Lithographic poster, Will Bradley poster, both 1895



Harper's magazine, 1889



Elizabeth Colwell, 1913



Jessie Wilcox Smith, 1904







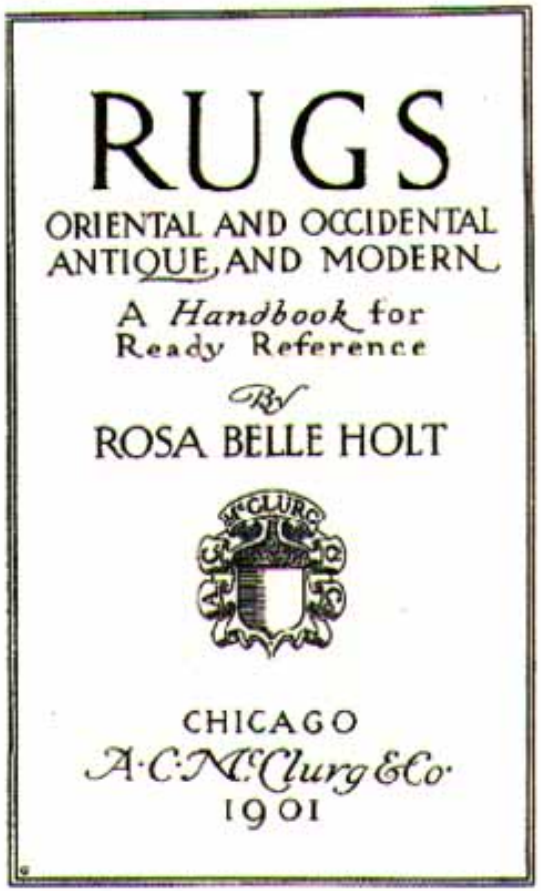
Ads

from Western Advertising magazine, 1919

next



Lines "Falling Star," "Chicago," and rule in red; balance in black.

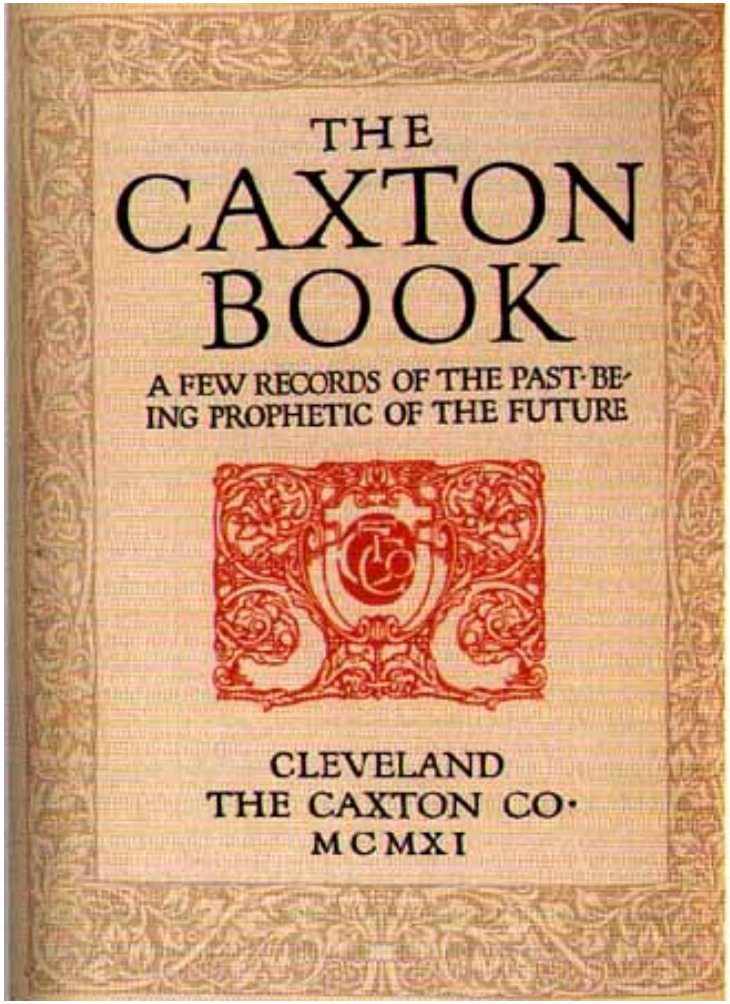


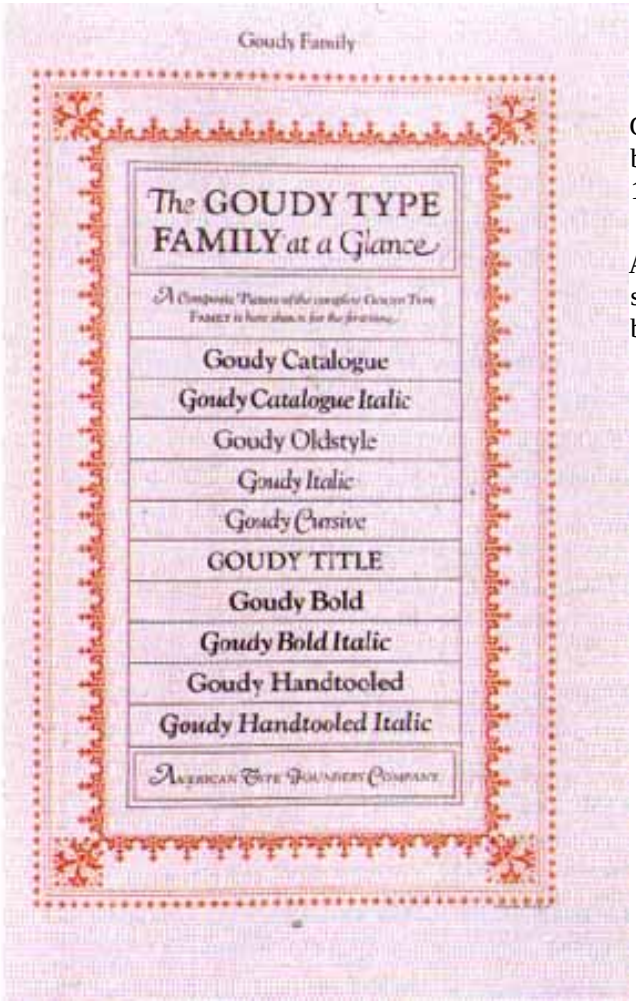
Word "Rugs," and line "A. C. McClurg & Co." in red; balance in black.



Rule and the monogram in red; balance in black.

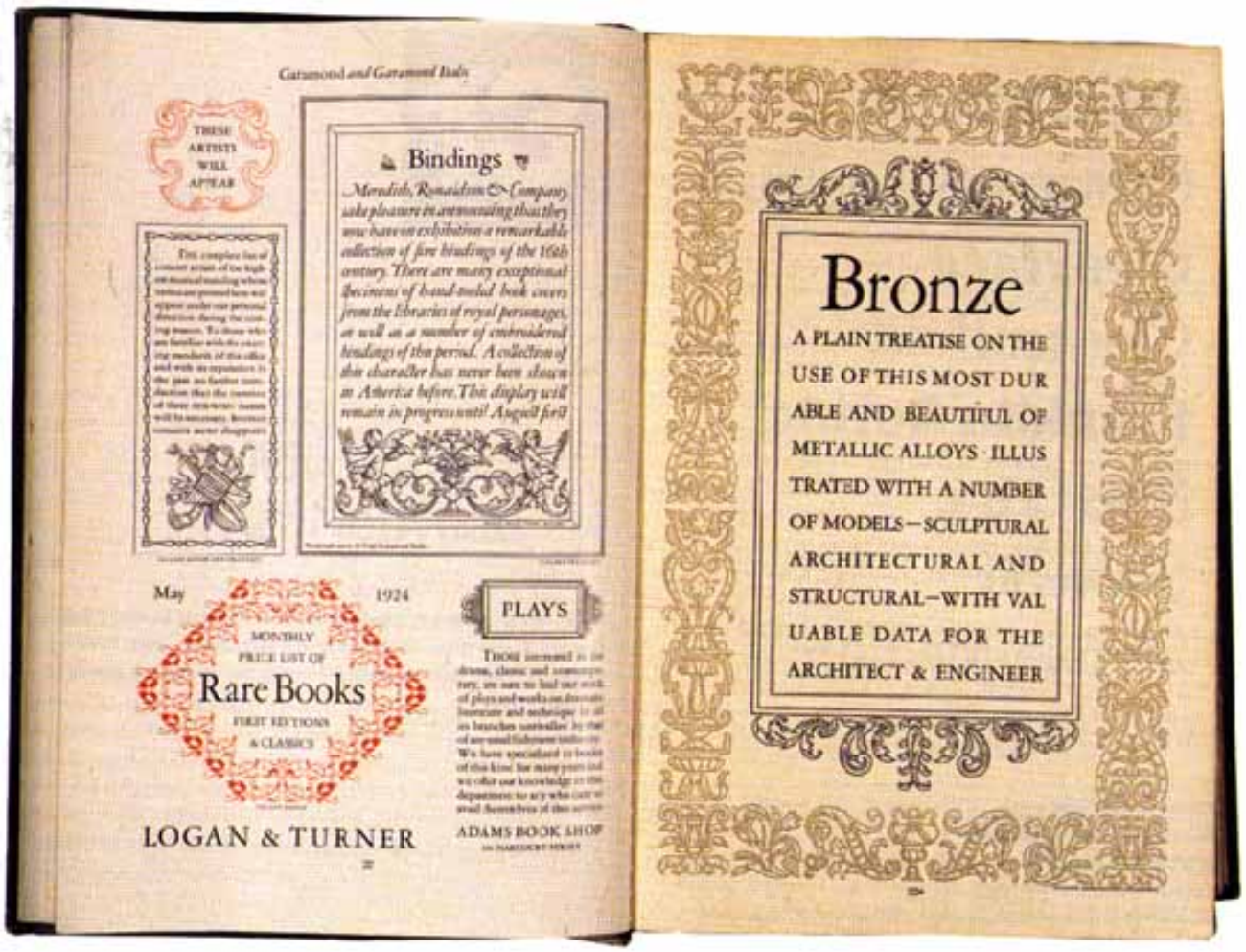
F. W. Goudy, design demonstrations, Inland Printer, 1902



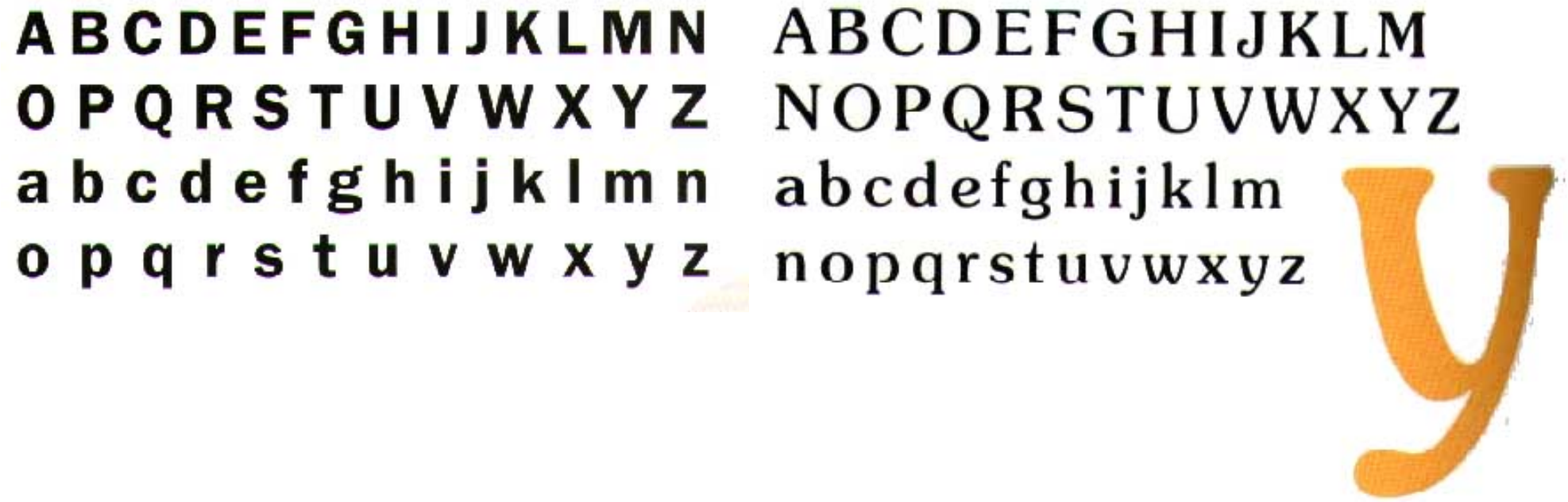


Goudy, booklet, 1911 (left)

ATF specimen book, 1923

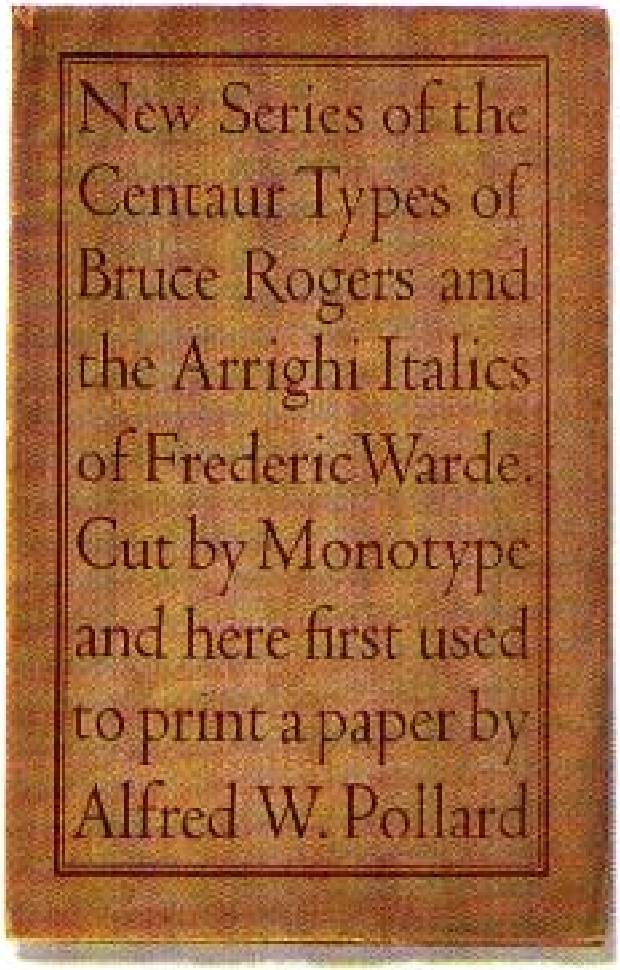


Garamond revival, Cleland ornaments, ATF specimen book, 1923



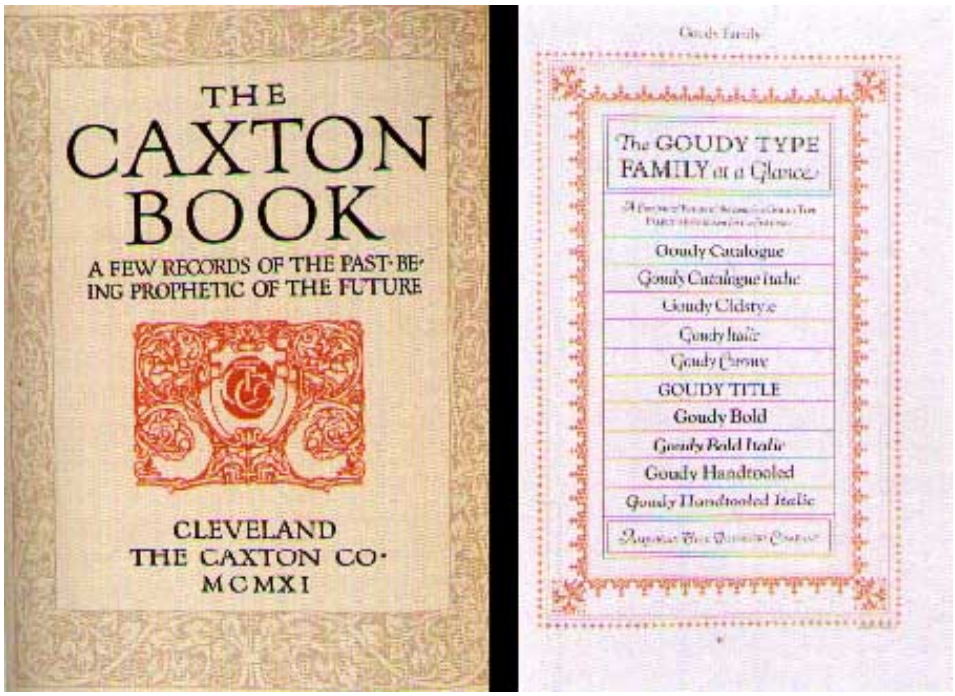
Benton, Franklin Gothic, 1905; Souvenir, 1914



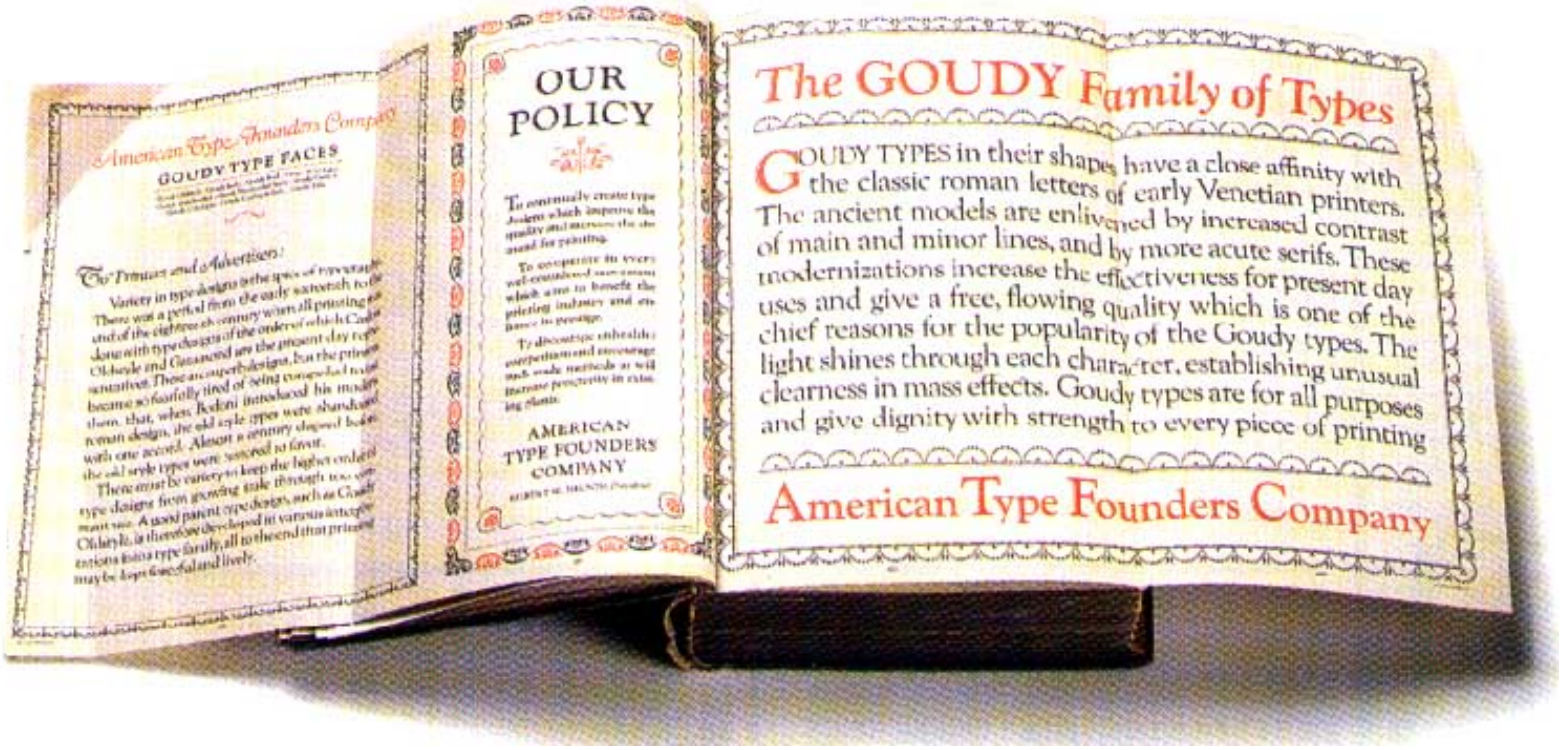


Rogers, unidentified page; The Centaur, 1915

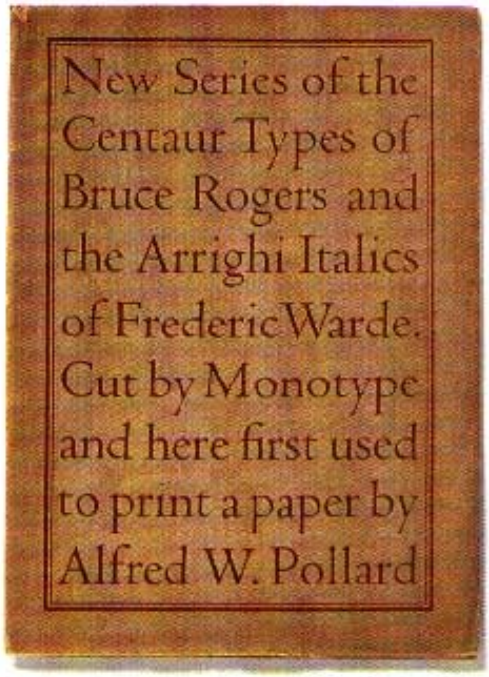
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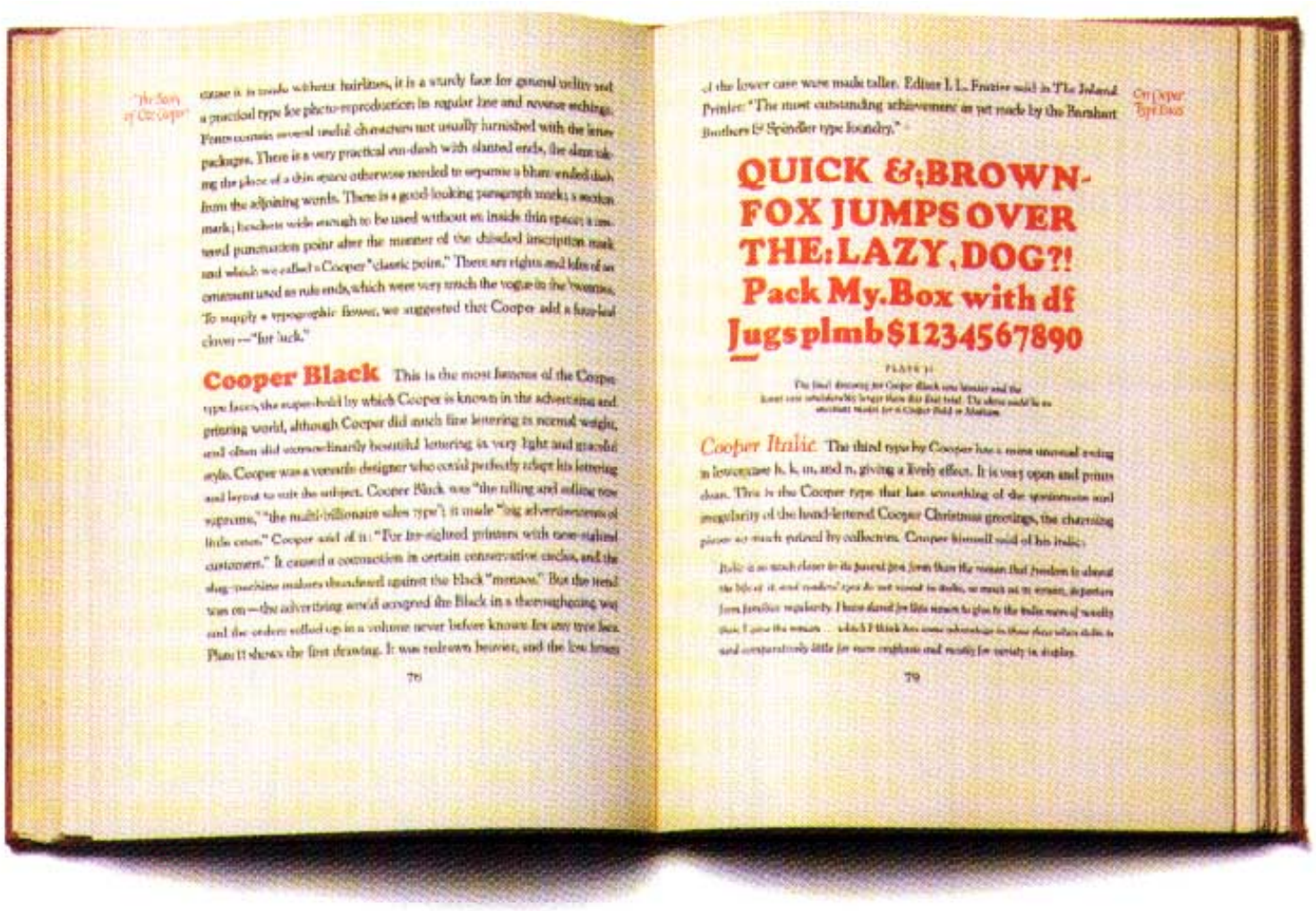
frederick goudy, booklet cover, 1911/page from ATF catalog 1923



american typefounders company specimen book, 1923

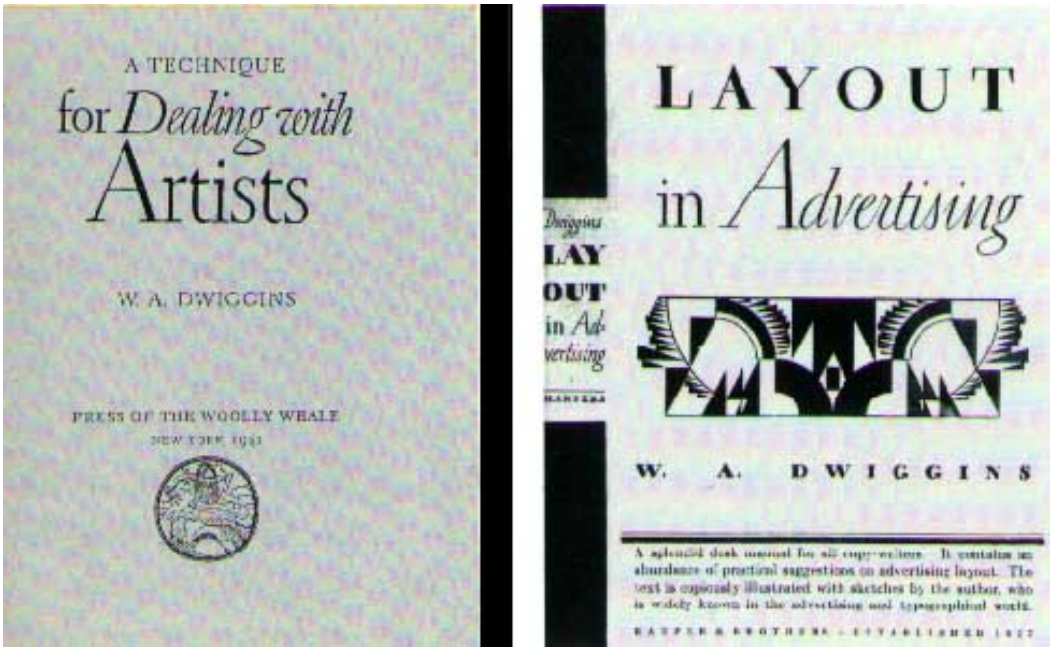


bruce rogers, type specimen book, 1929

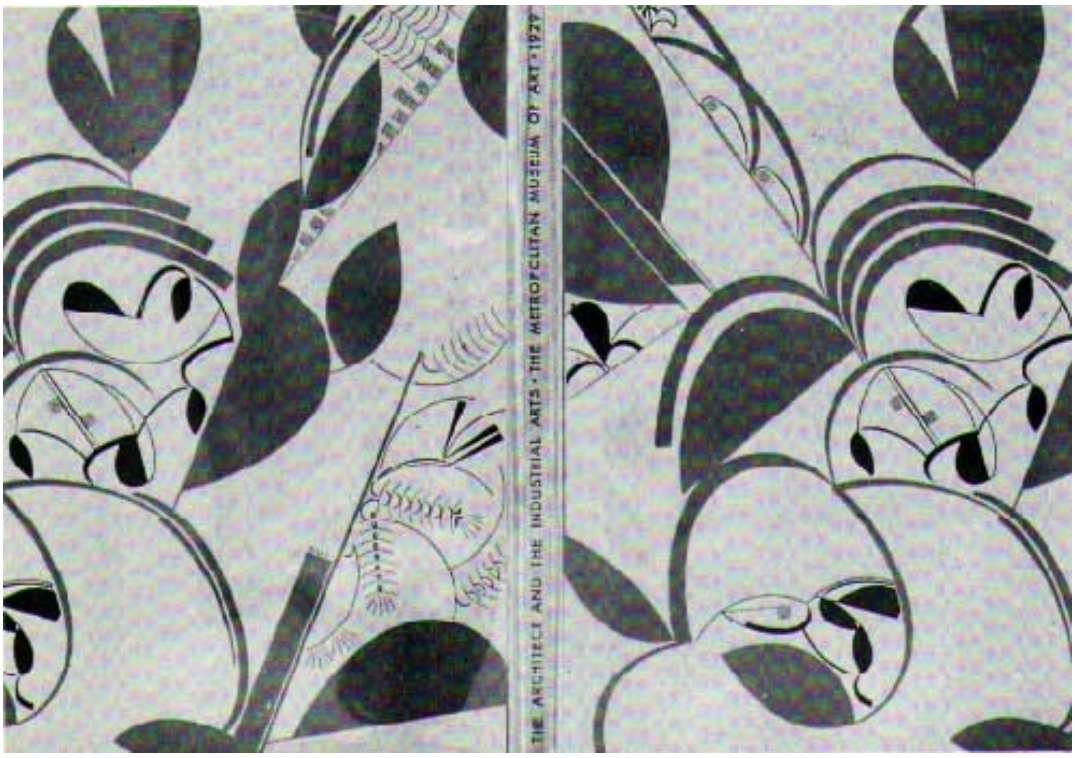


the book of oz cooper, the society of typographic arts, 1949

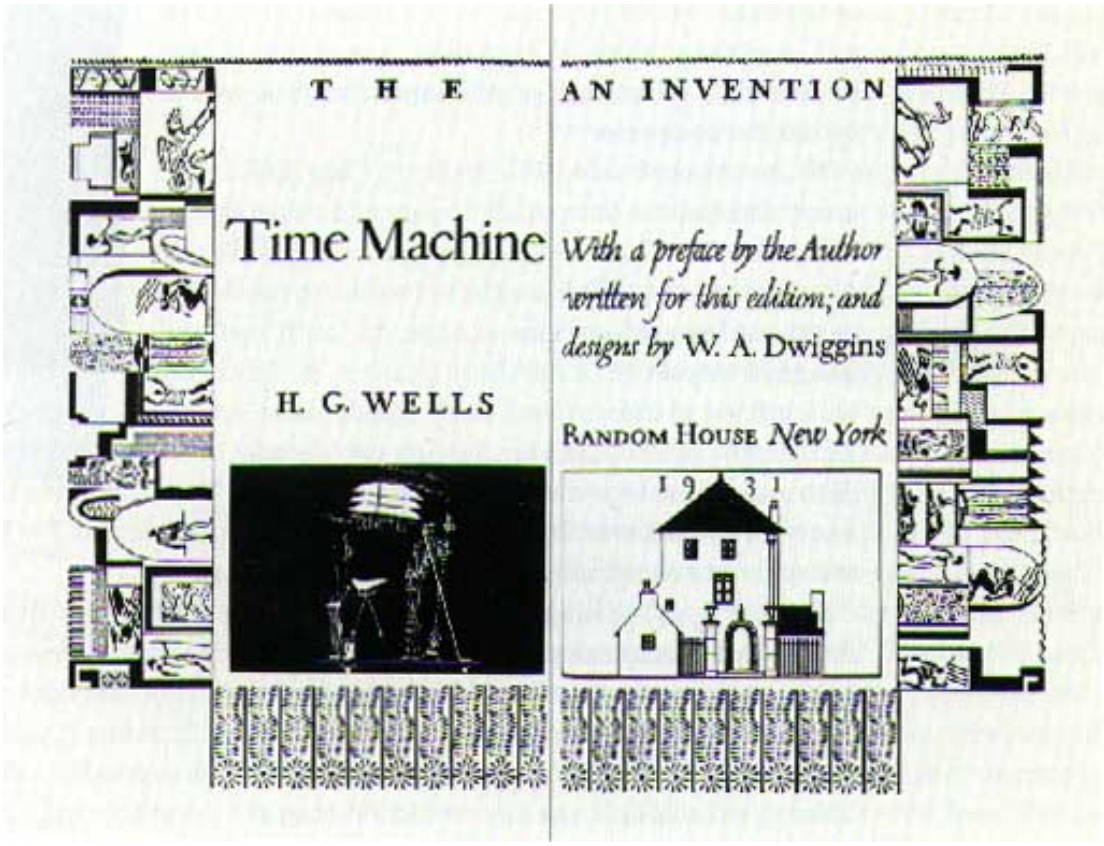
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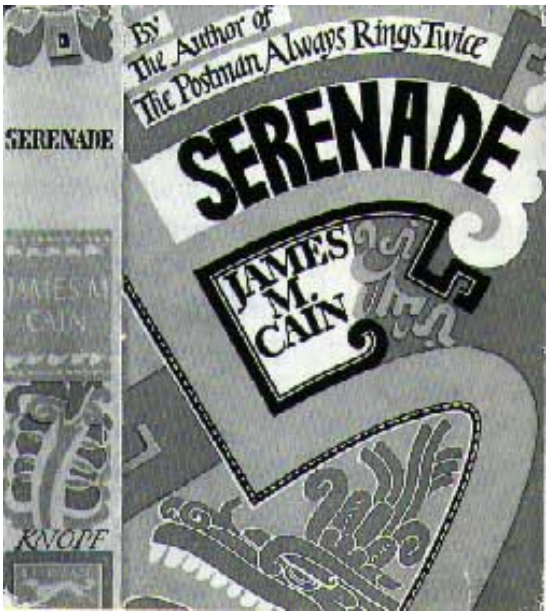
william addison dwiggins, a technique for dealing with artists (1941) [font: electra]
layout in advertising (1928)



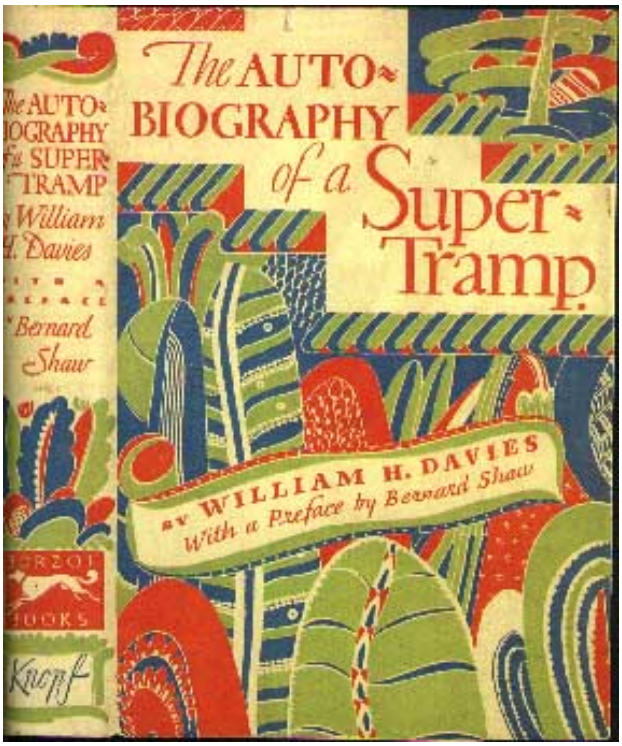
dwiggins, the architect and the industrial arts, cover design, 1929



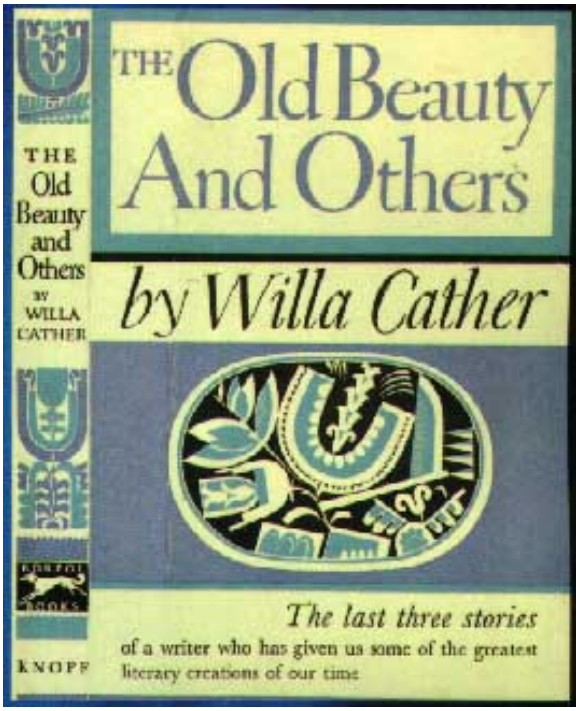
dwiggins, the time machine, title spread, 1931



dwiggins, serenade, cover design, 1937



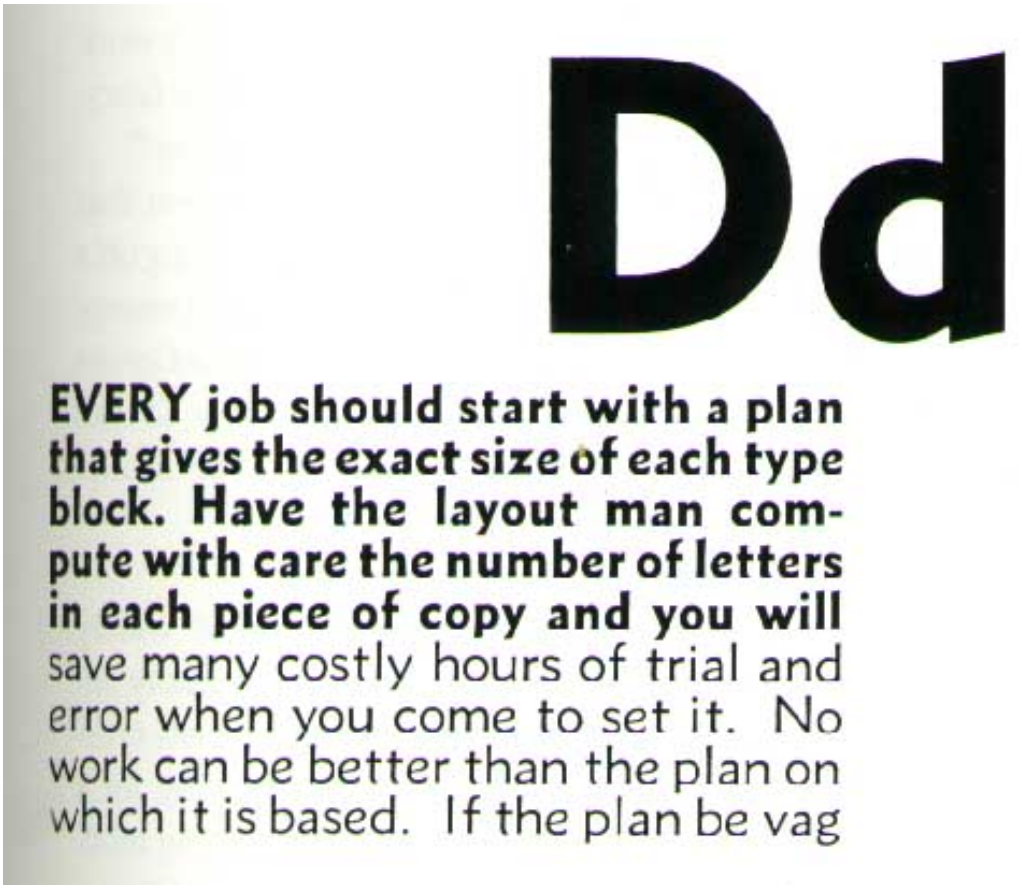
dwiggins, autobiography of a supertramp, cover design, 1937



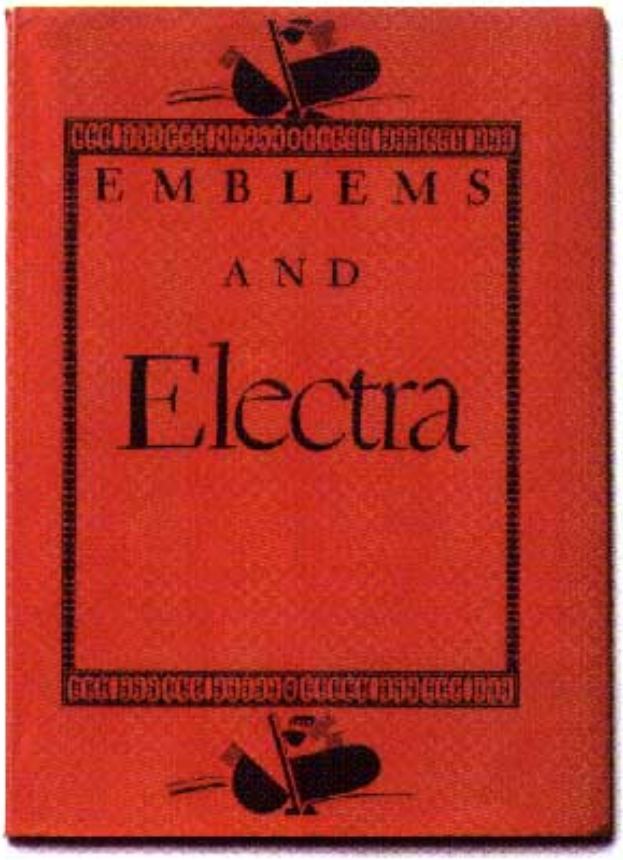
dwiggins, the old beauty, cover design



dwiggins, marco polo, comp for book spread, 1933



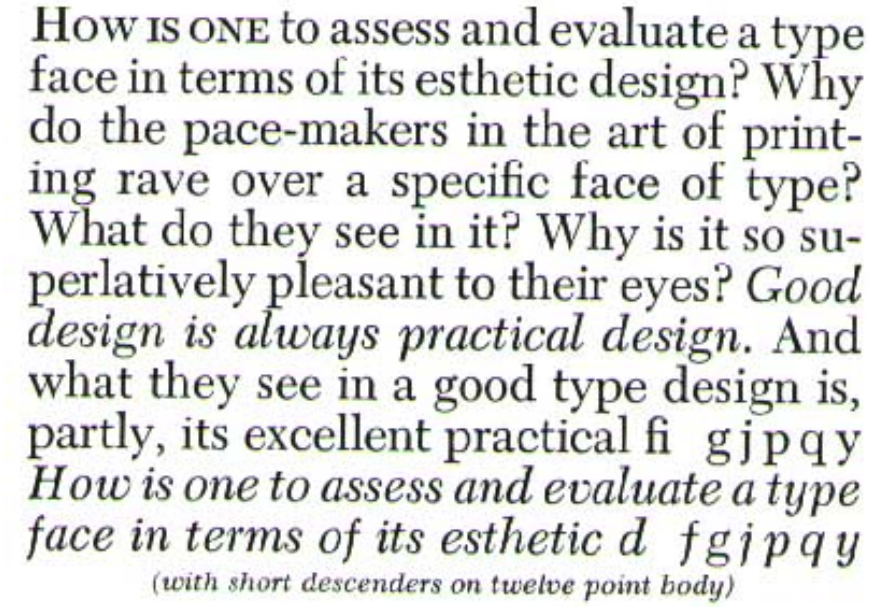
dwiggins, metro typeface design (display), 1929



dwiggins, electra type specimen booklet, 1935

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

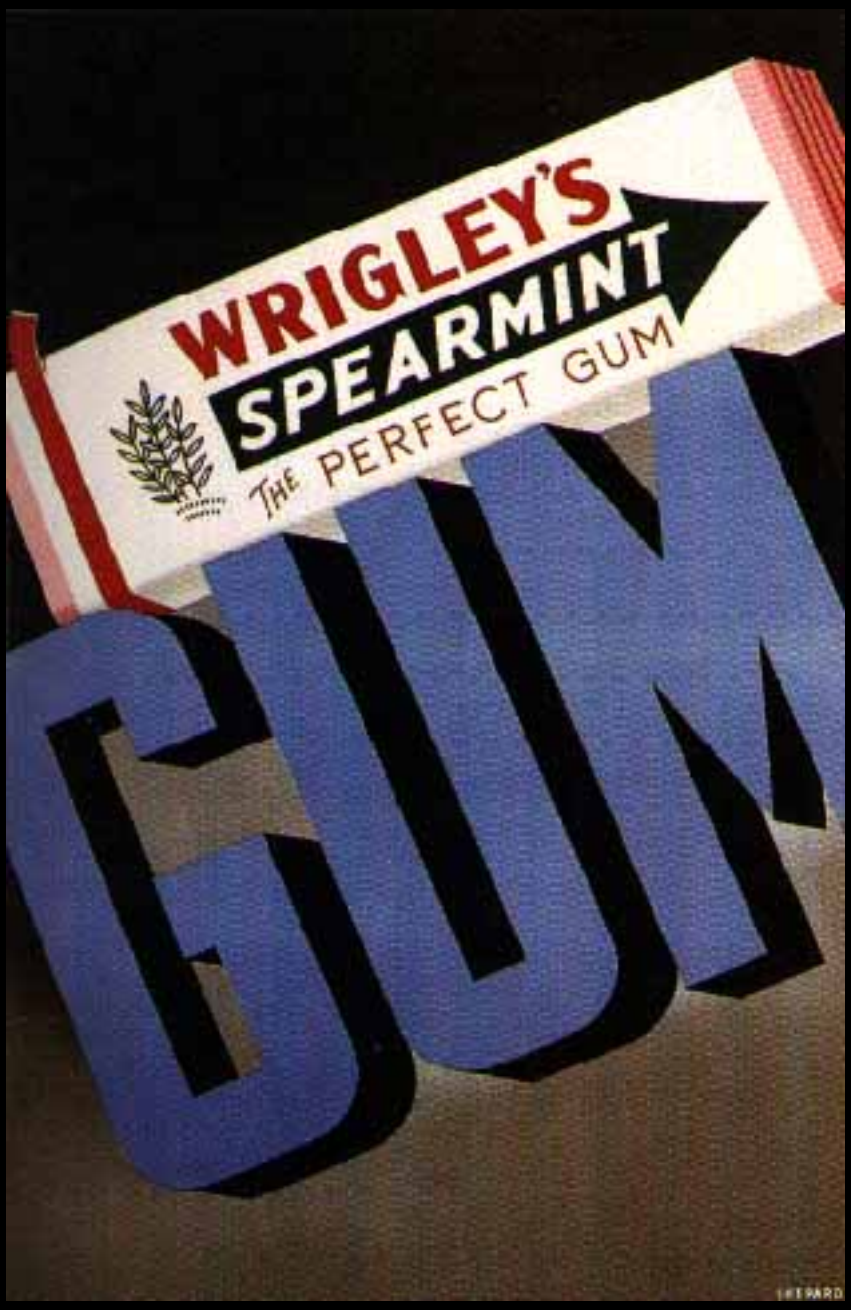
dwiggins, electra typeface design (text), 1935



dwiggins, caledonia typeface design, 1939

next


Enjoy your
days!
HEINZ
HEINZ
SALAD
CREAM
Salad Cream

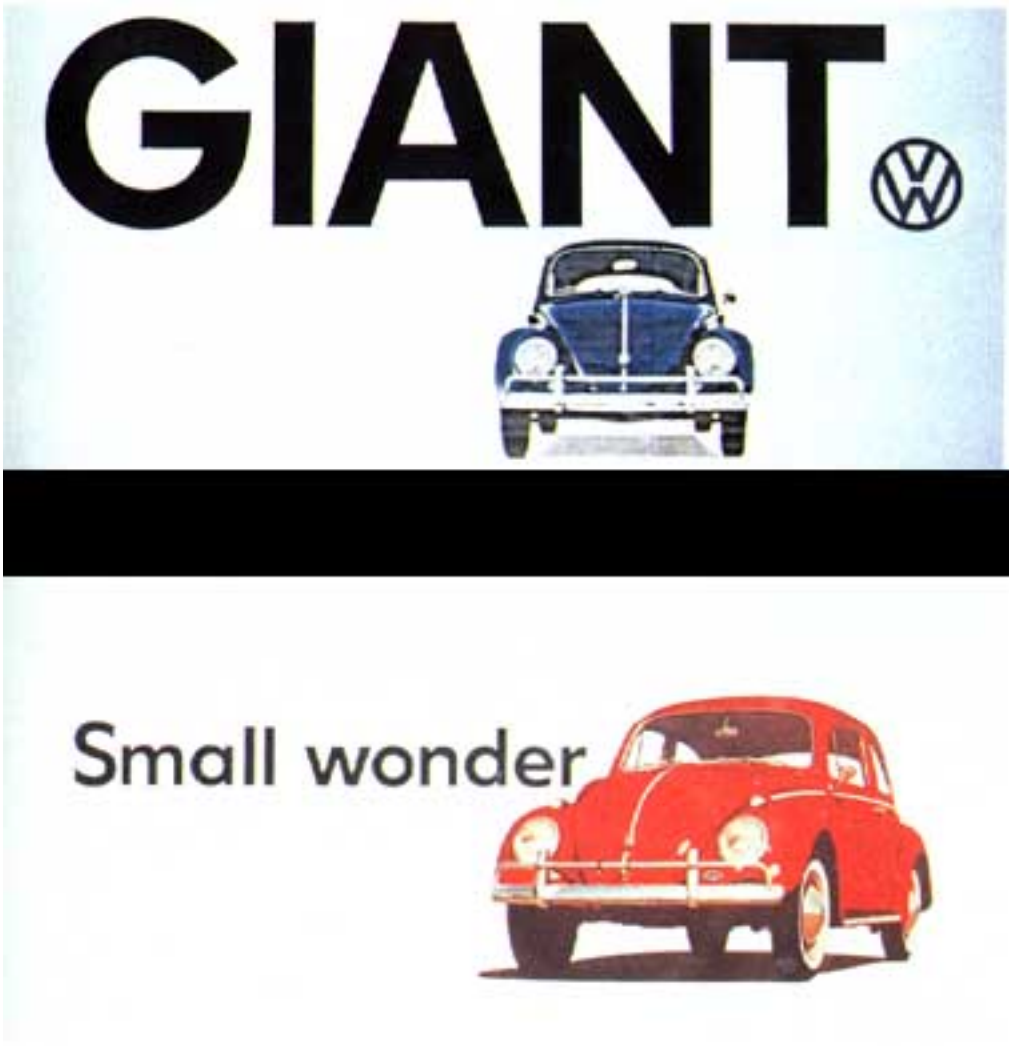

WRIGLEY'S
SPEARMINT
THE PERFECT GUM
GUM



gene federico, woman's day ad, 1953



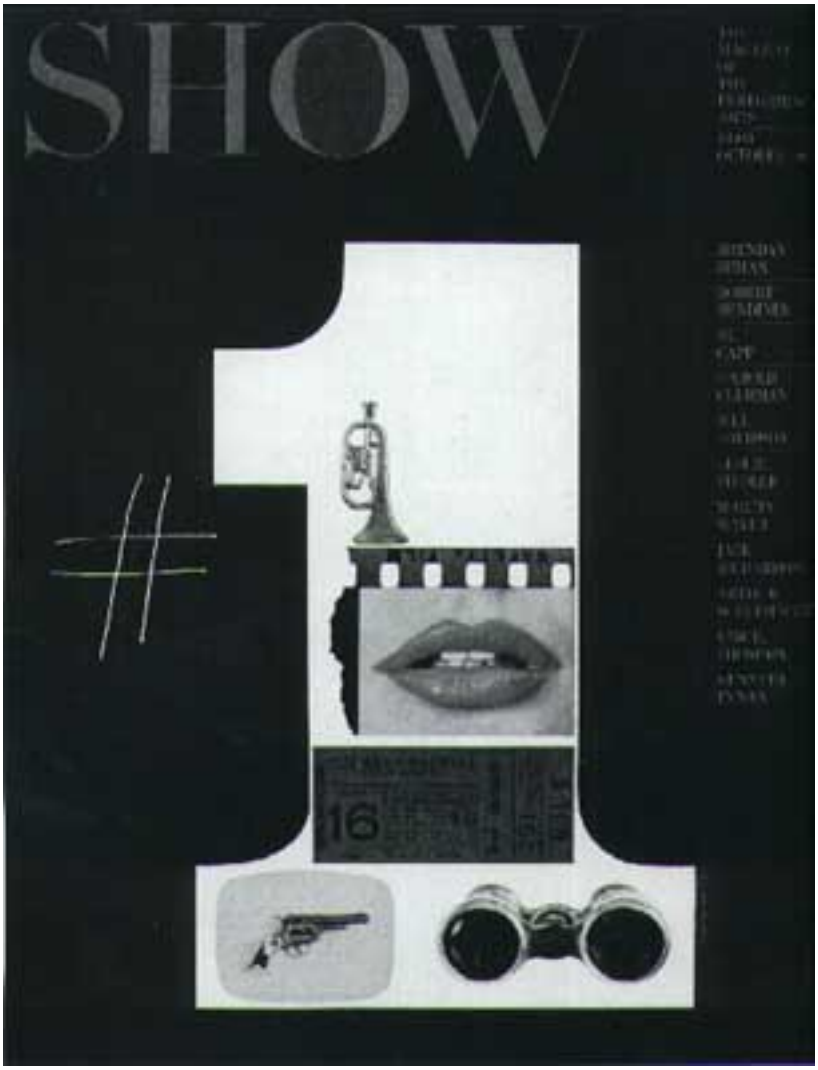
doyle dane bernbach, volkswagen print ad, 1968



doyle dane bernbach, volkswagen ads, 1960s



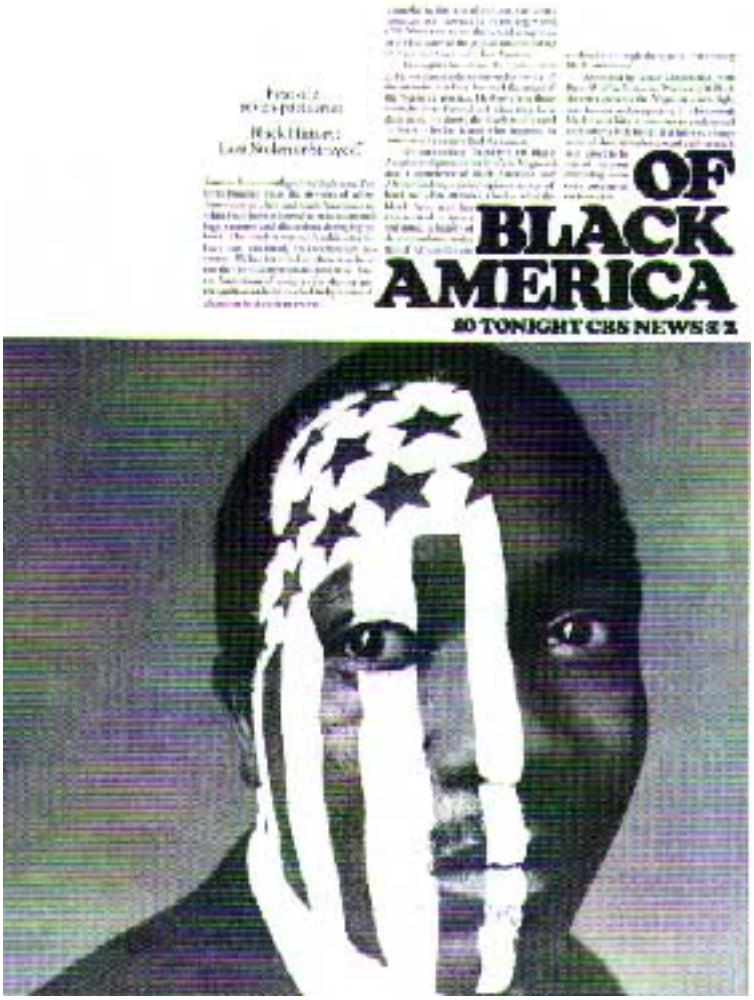
george lois, esquire cover, 1965



henry wolf, show cover, 1961

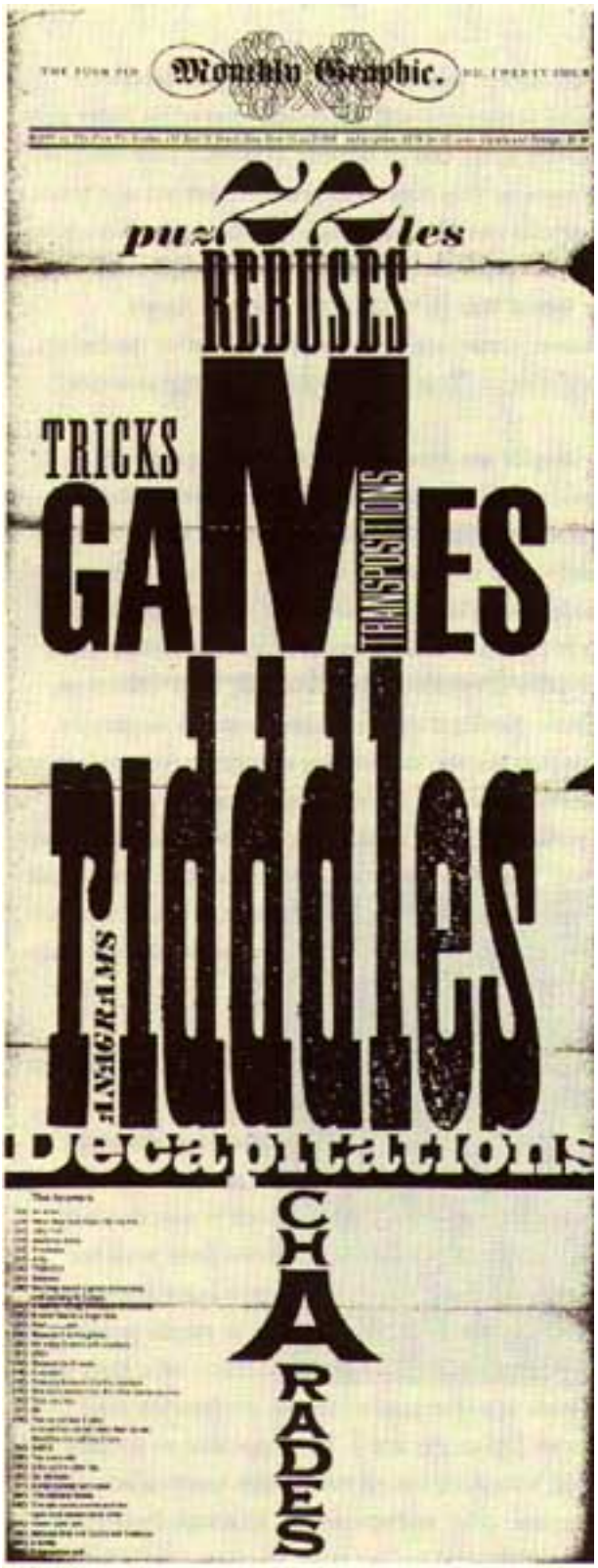


william taubin, levy's rye bread



lou dorfsman, CBS print ad, 1968

next



push pin studios, the push pin monthly graphic, poster, 1959



seymour chwast, idea magazine cover, 1976



milton glaser, olivetti ad, 1968



brownjohn, chermayeff & geismar, that new york (page), 1961



lubalin, smith, carnase logo, 1968

next



first things first

A manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

salt food, stomach powders, detergent, hair restorer, cinema, toothpaste, shaving cream, deodorants, tranquillizers, vitamins, sleeping pills and pain killers.

By far the greatest time and effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind, we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright
Geoffrey White
William Slack
Caroline Rawlence
Ian McLaren
Sam Lambert
Ivor Kamlish
Gerald Jones
Bernard Higton
Brian Grimbly
John Garner
Ken Garland
Anthony Froshaug
Robin Fior
Germano Facetti
Ivan Dodd
Harriet Crowder
Anthony Clift
Gerry Cinamon
Robert Chapman
Ray Carpenter
Ken Briggs

ken garland et al., first things first manifesto, 1964



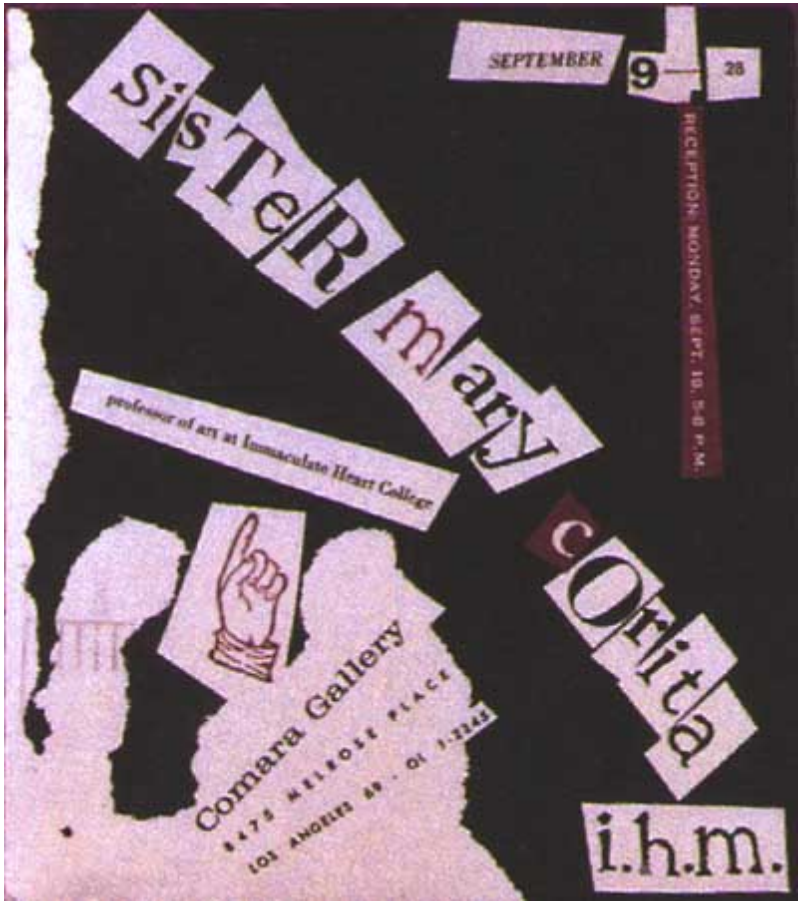
victor moscoso, family dog #81 poster, 1967



rick griffin, zap comix #3, 1968



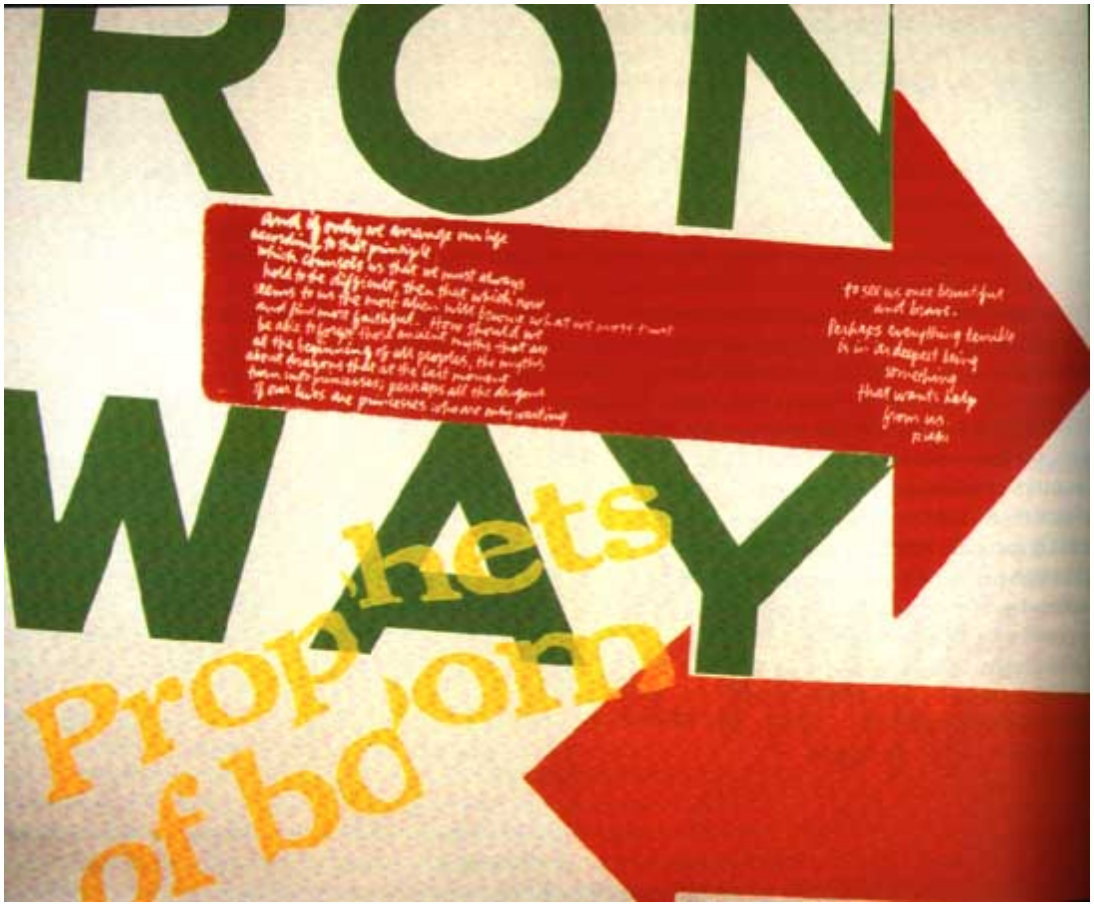
peter blake and jann haworth, sgt pepper, 1967



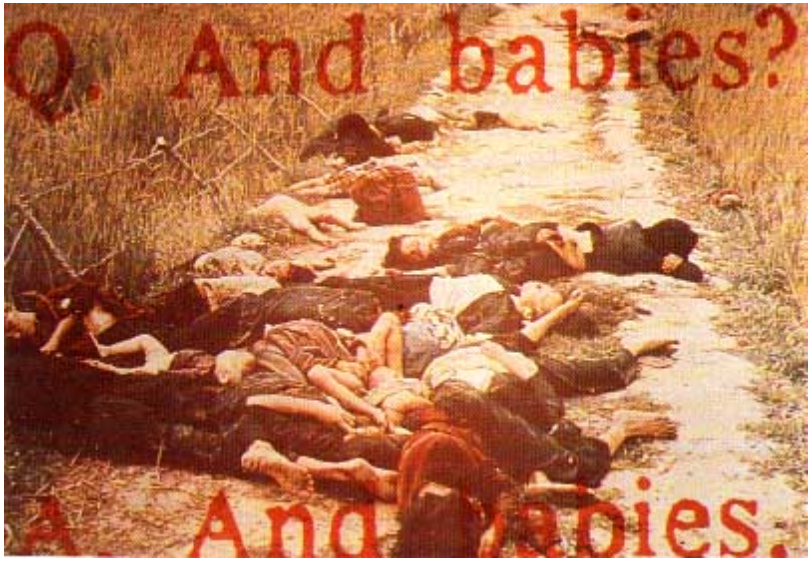
sister corita kent, exhibition announcement, early 1960s



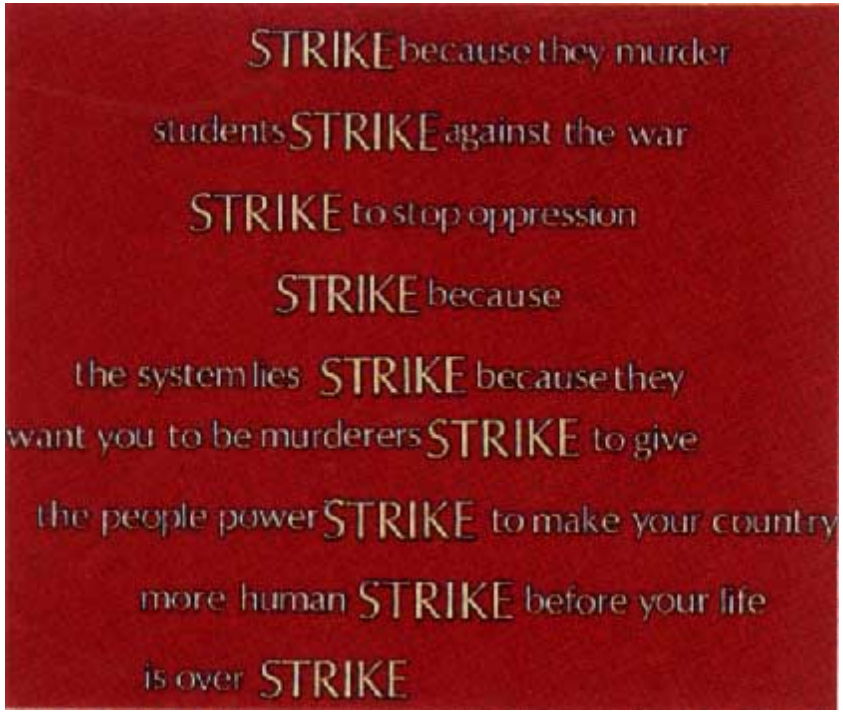
corita, the cry that will be heard, serigraph, 1969



corita, about dragons, serigraph, 1965



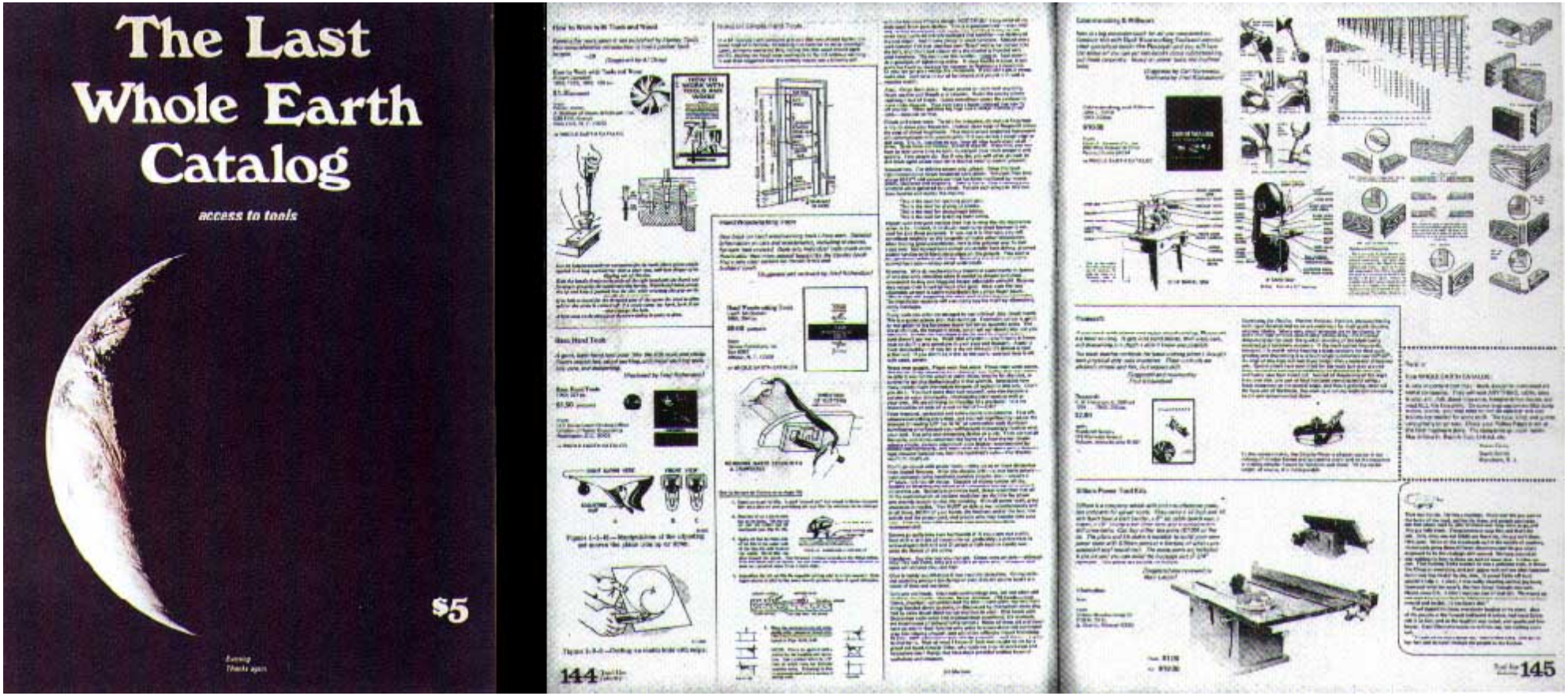
art workers coalition (new york), 1970



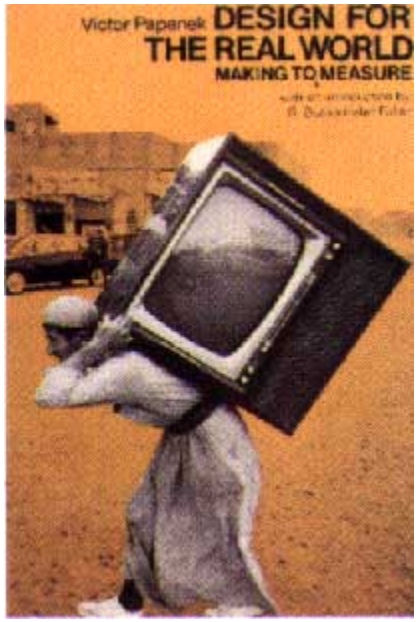
student strike workshop (boston), poster, 1970



tomi ungerer, black power white power, poster, 1967

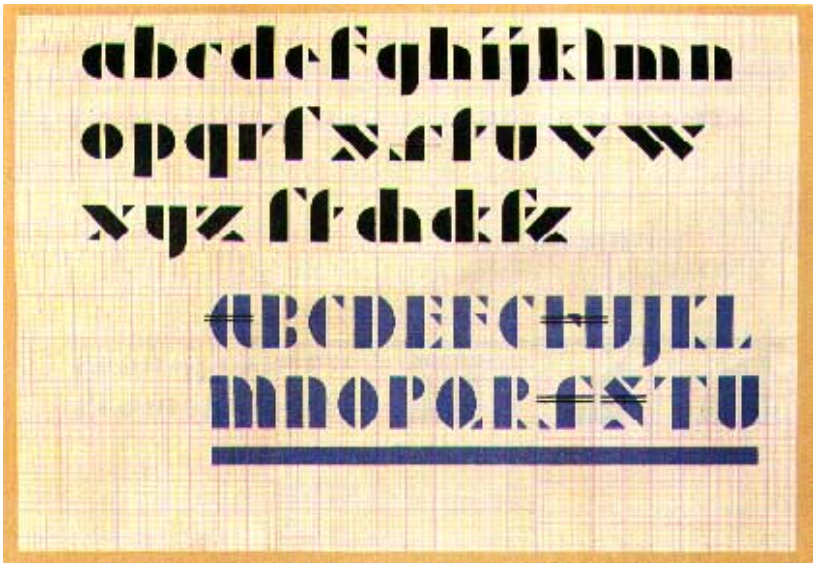


the last whole earth catalog, 1971



victor papanek, design for the real world, 1971

next



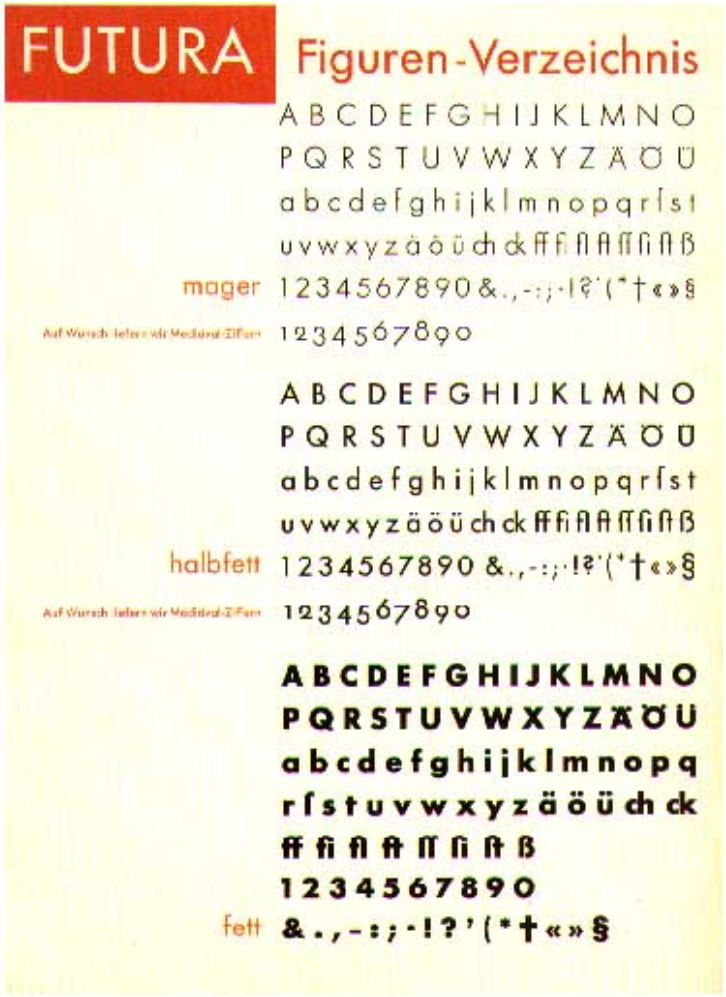
josef albers, stencil letterforms (drawing), 1925



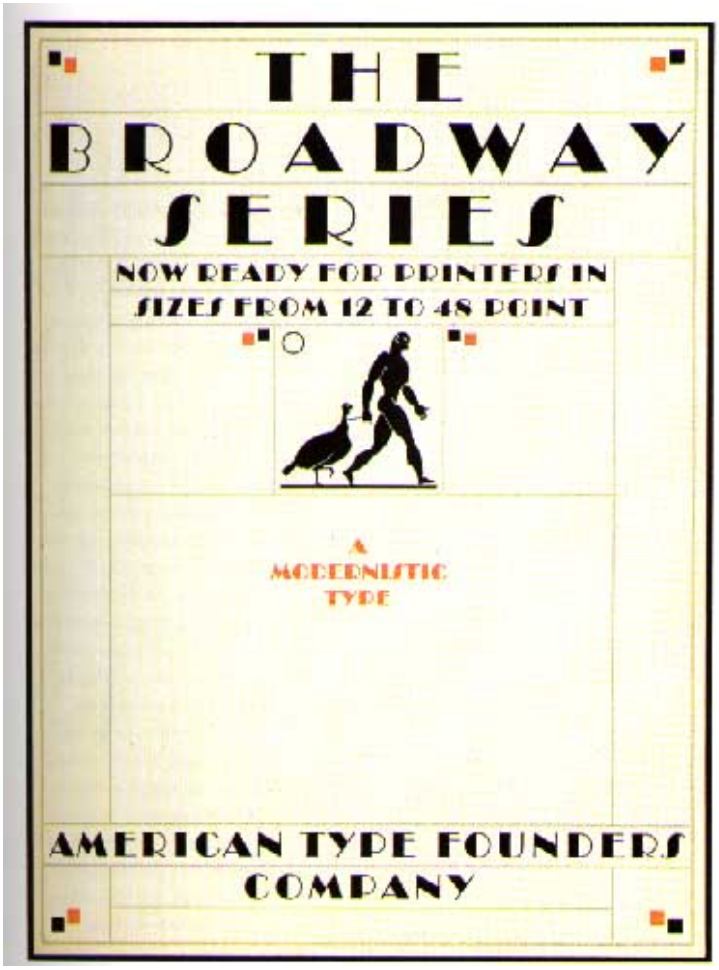
herbert bayer, universal (monocase) alaphabet, 1925



jan tschichold, universal (monocase) alaphabet, 1929



paul renner, futura (promo), 1927

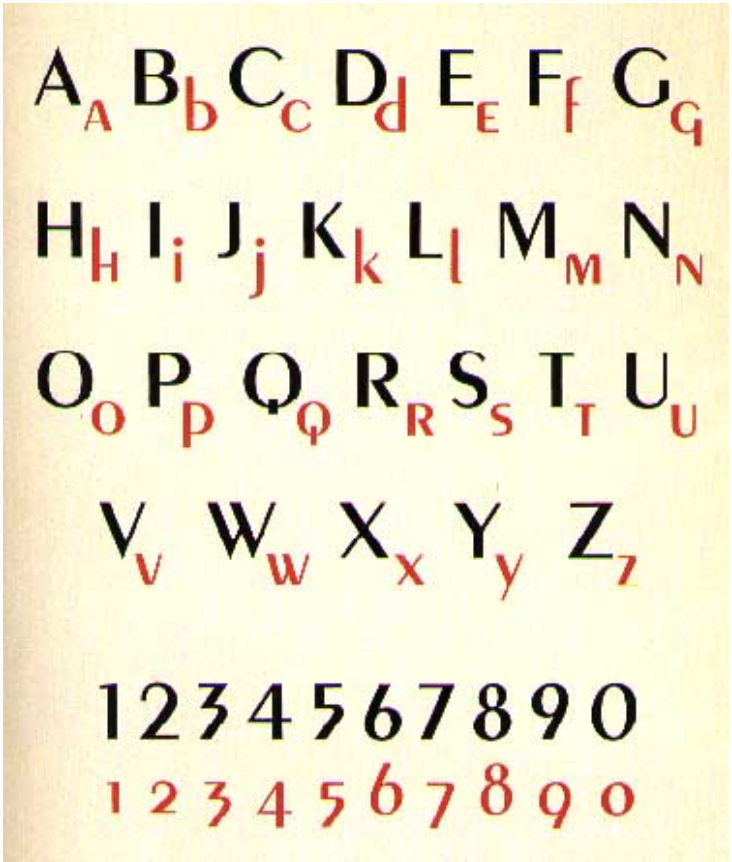




morris fuller benton, broadway (promo), 1927



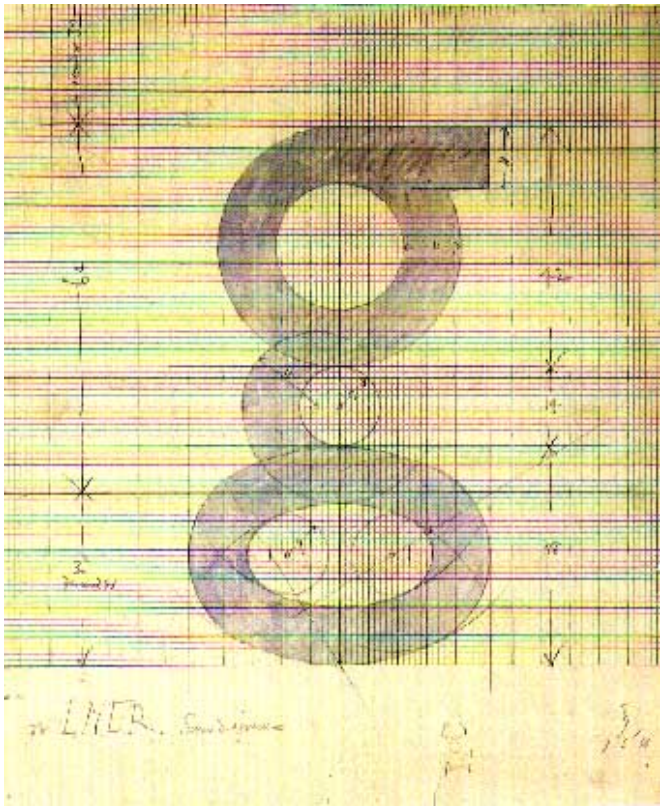
w. starling burgess (attributed to stanley morison ("typographic advisor")), times new roman, c. 1903

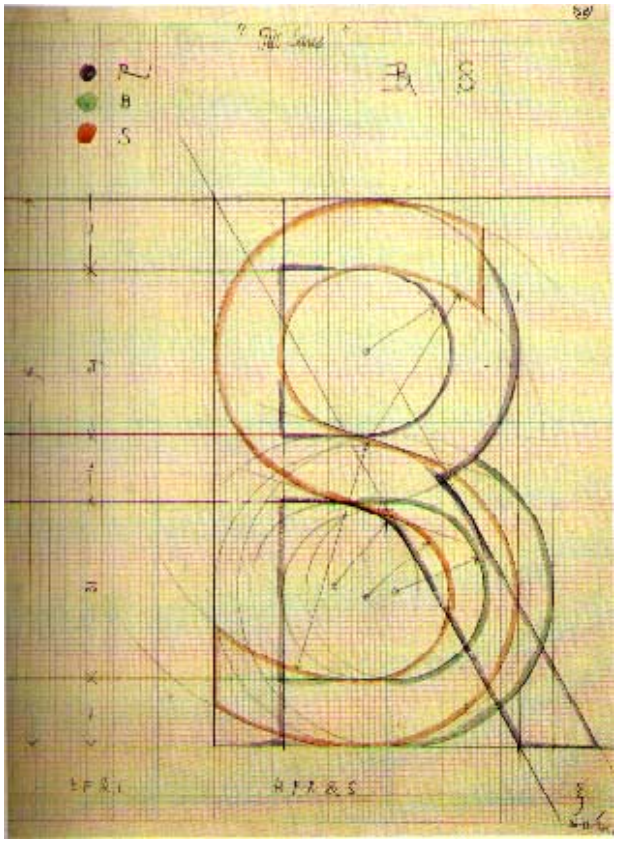


a. m. cassandre, peignot, 1937



fette fraktur, german blackletter





a b c d e f g h i j k l m n

o p q r s t u v w x y z

A B C D E F G H I

J K L M N O P Q

R S T U V W X Y Z

eric gill, gill sans, 1928+

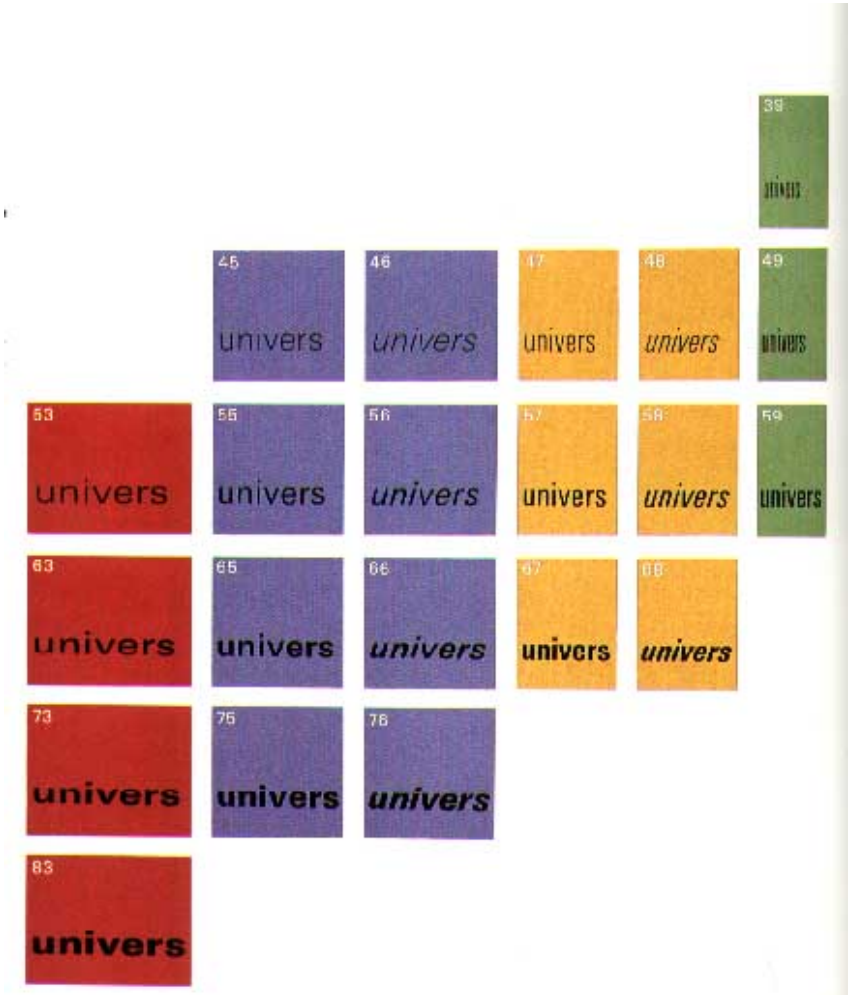
Optima *18pt*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Melior *18pt*

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

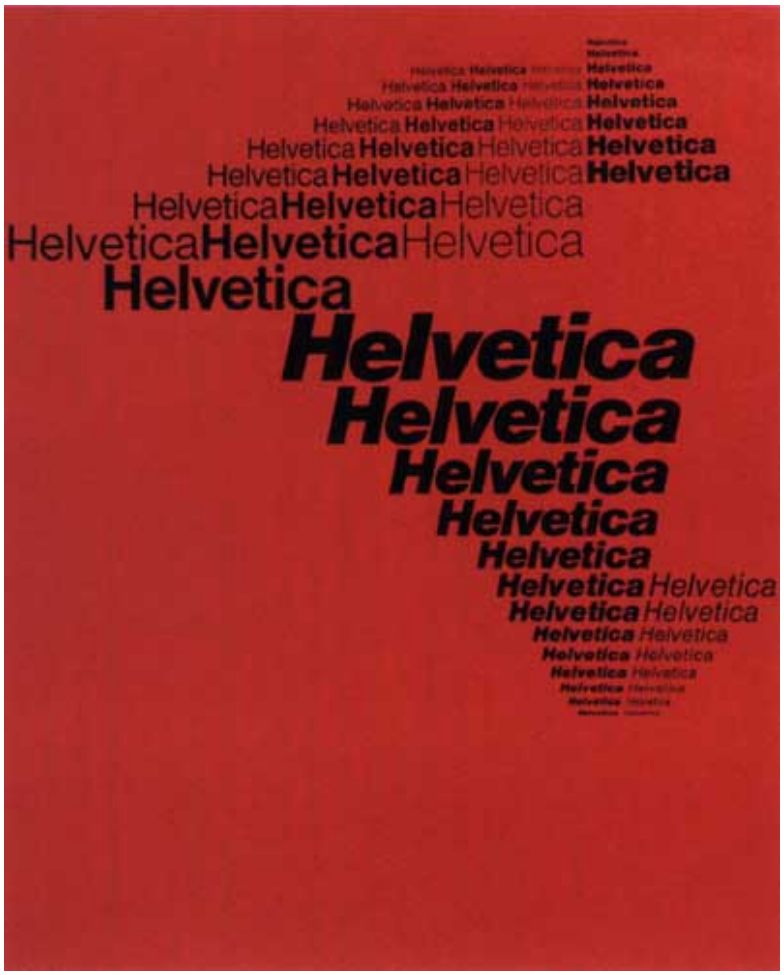
herman zaph, optima (1958), melior (1954)



adrian frutiger, univers, 1954-7



max miedinger, neue haas grotesque, 1958

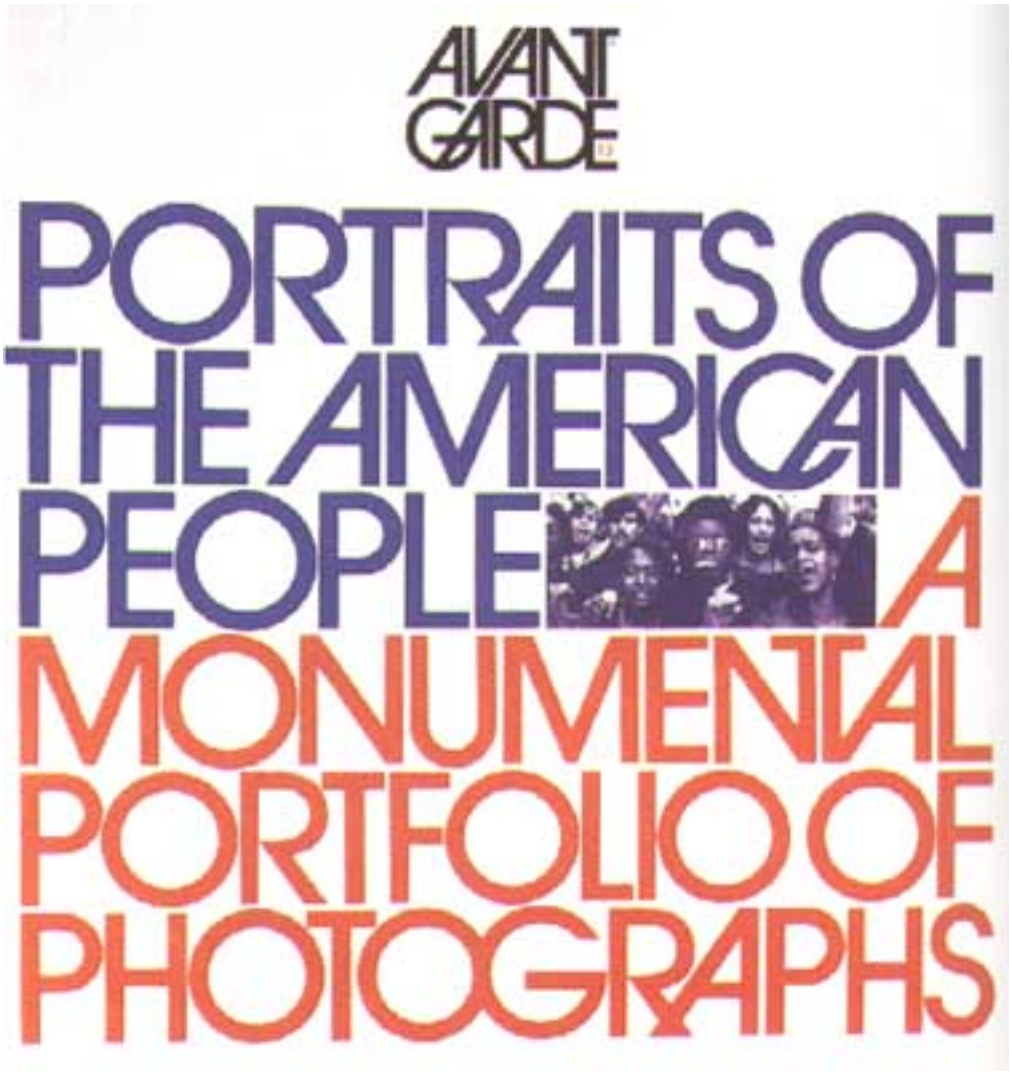


max miedinger + eduard hoffman, helvetica, 1951-53

next



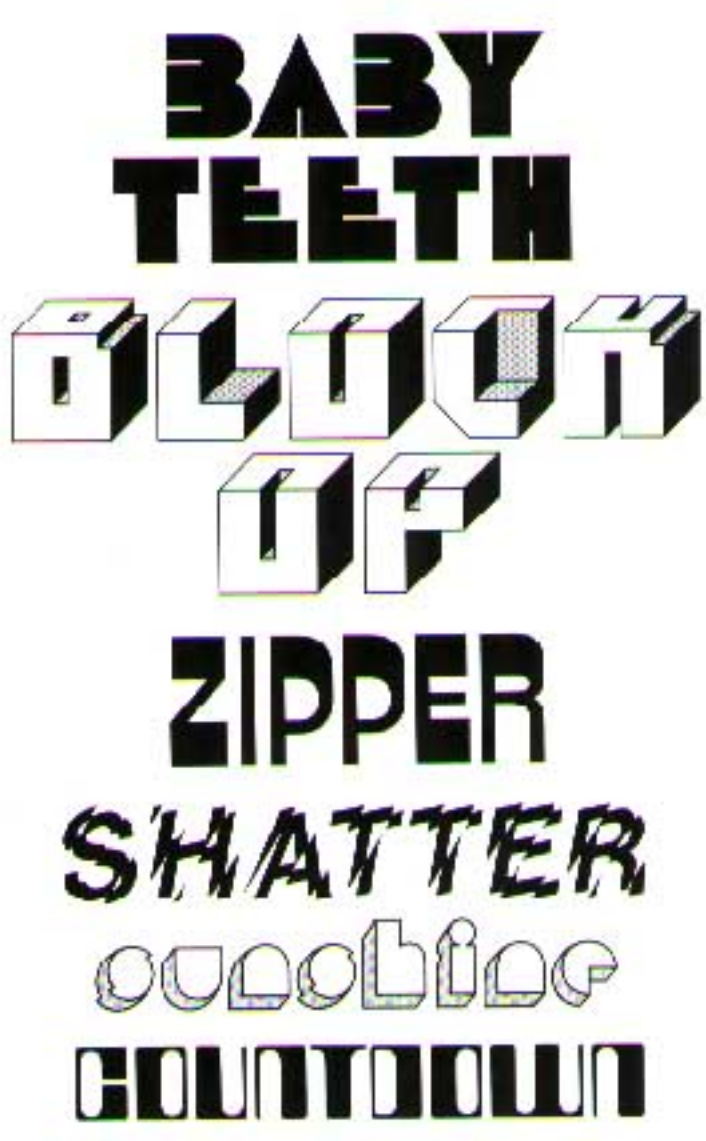
aldo novarese, eurostile (promo), 1962



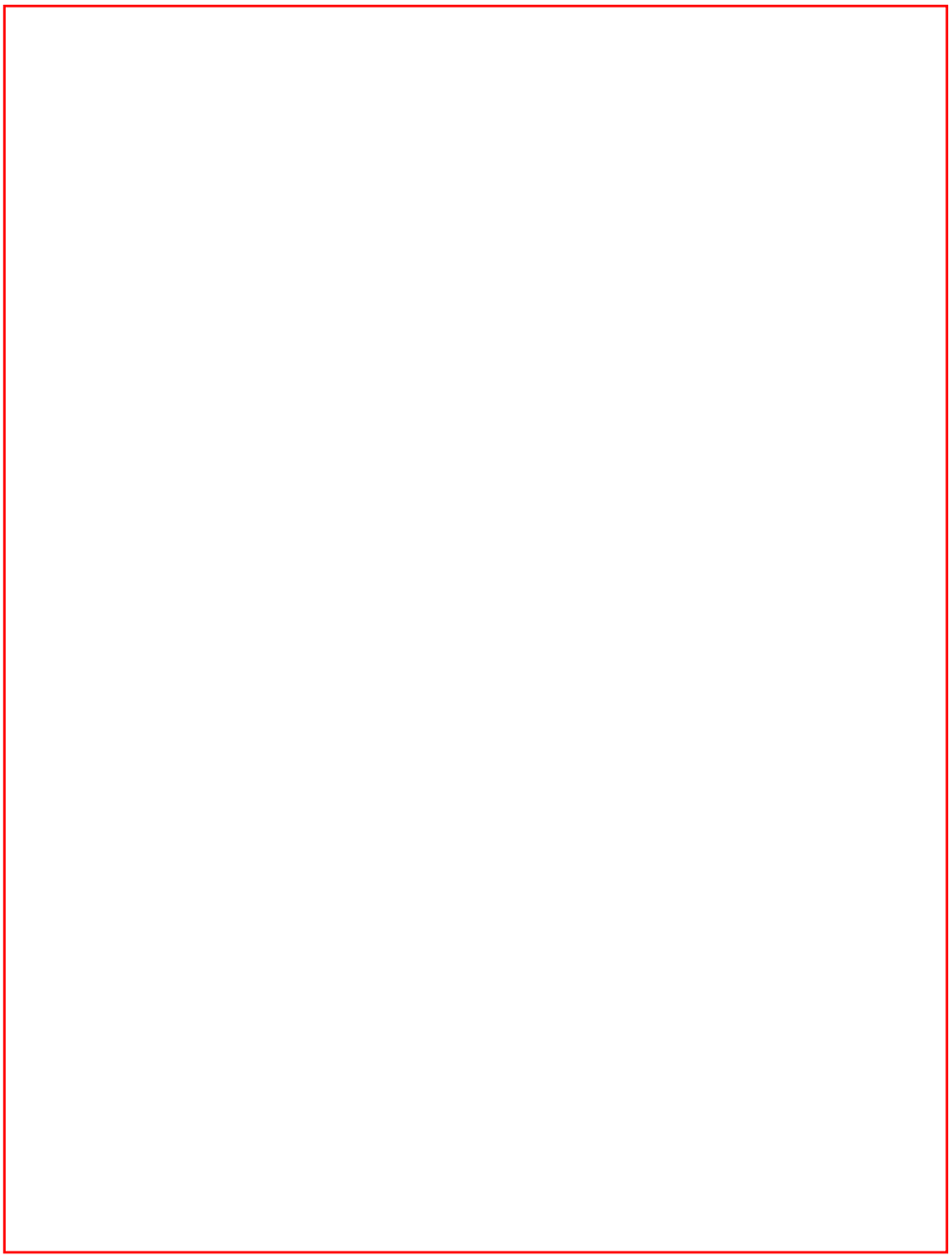
herb lubalin, avant garde magazine (cover) with avant garde typeface, 1960s



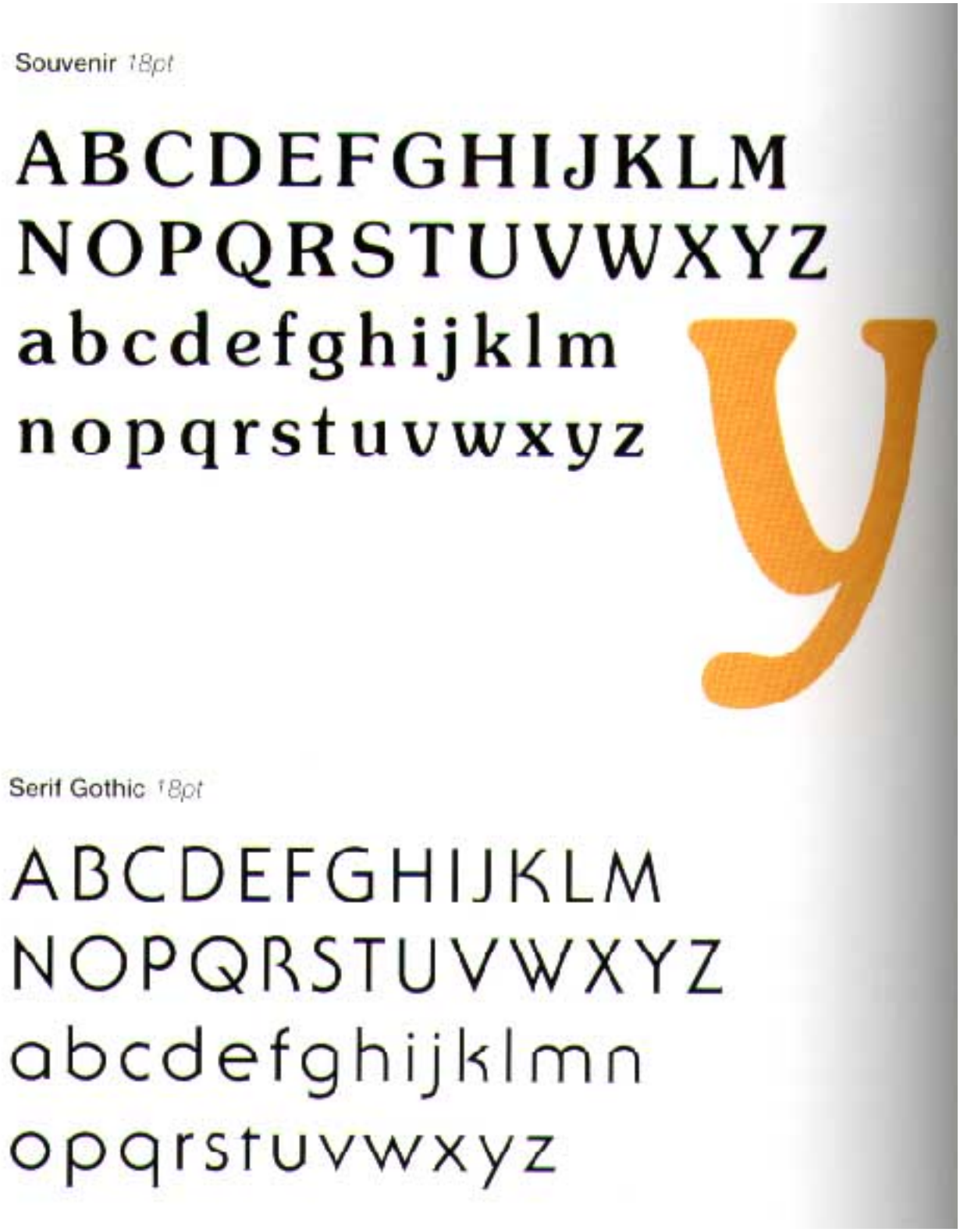
OCR-A (1966), OCR-B (1968)



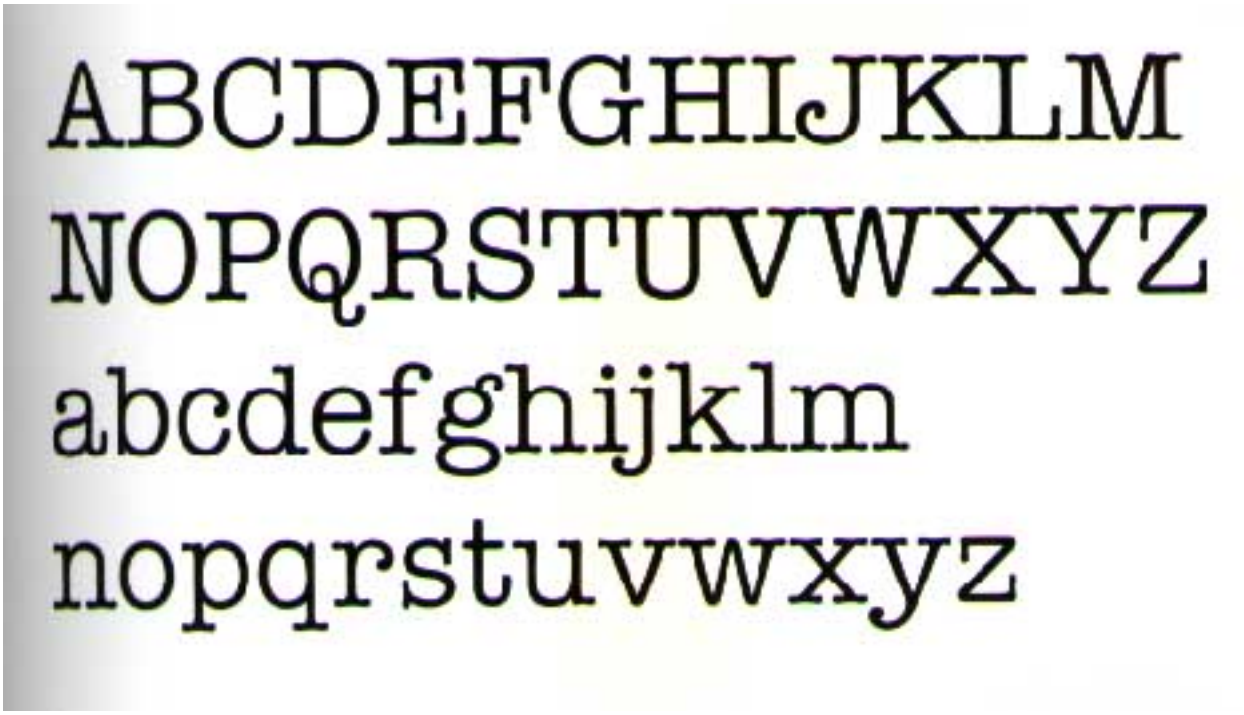
transfer lettering, includes baby teeth by milton glaser



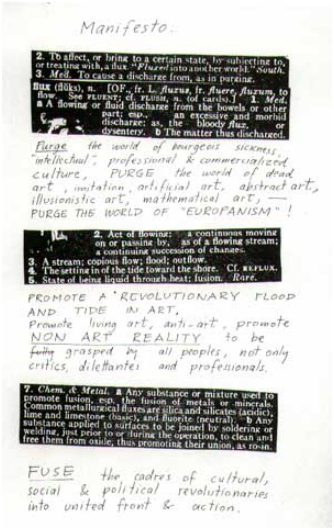
herb lubalin, u&lc cover (1st issue), 1973



ed benguiat, souvenir (1970), serif gothic, lubalin + dispagna (1972-4)



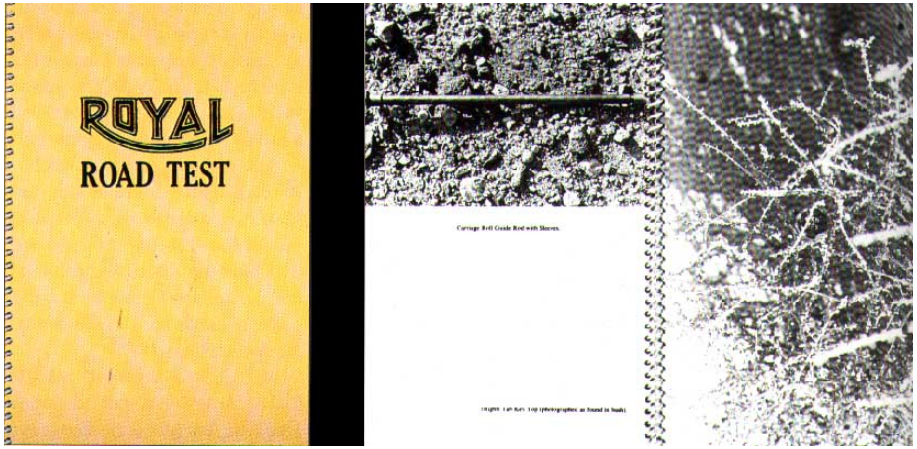
kaden + stan, american typewriter, 1974



george maciunas, fluxus manifesto, 1963



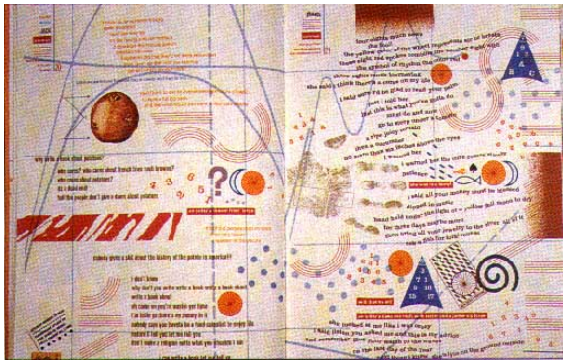
fluxkit, 1966



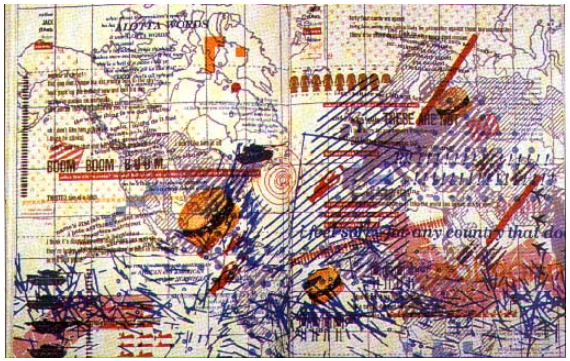
ed ruscha, royal road test, 1967

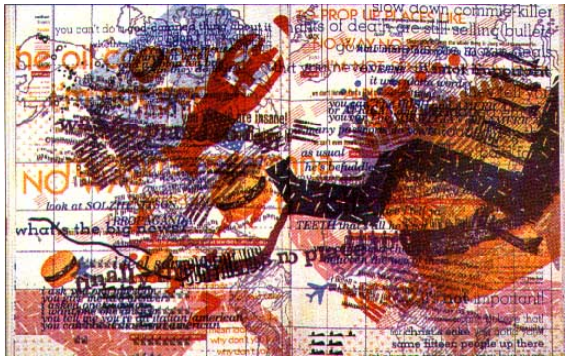


ed ruscha, catalog cover, 1982



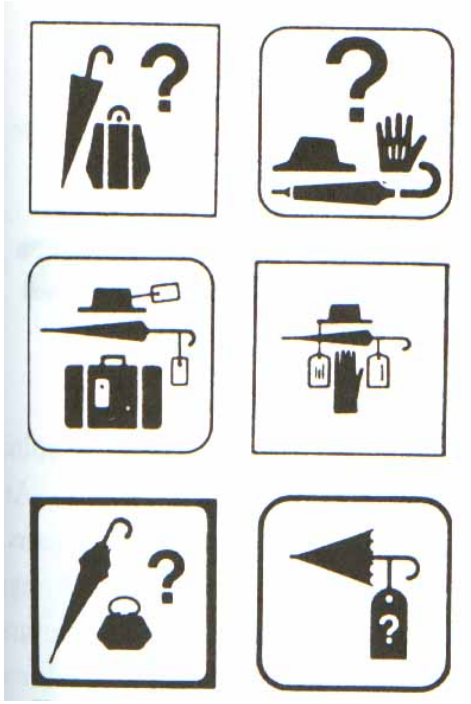
warren lehrer, french fries (spreads), 1984







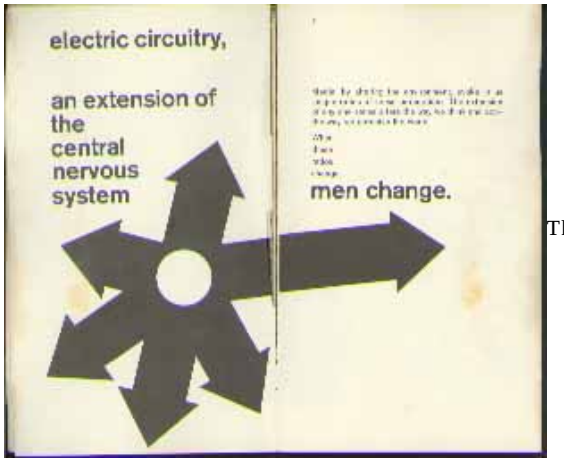
Otto Neurath, Isotype man (1942)







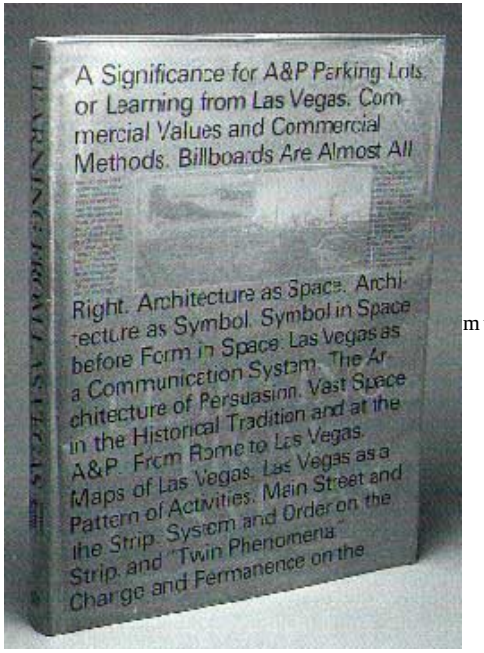
books by Marshall McLuhan and Quentin Fiore, 1968, 1967



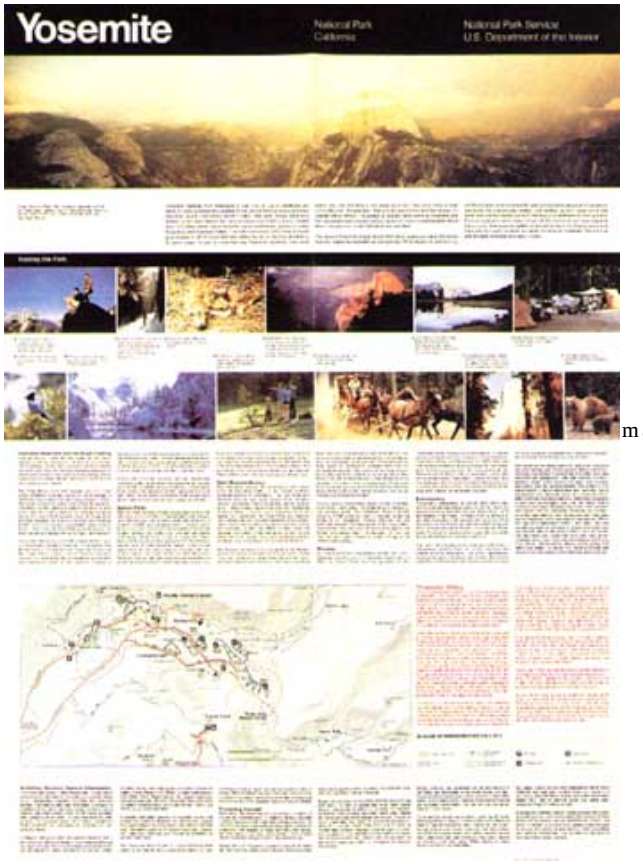
The Medium is the Massage (spread), Marshall McLuhan and Quentin Fiore, 1967



I Seem to be a Verb, Buckminster Fuller and Quentin Fiore, 1970



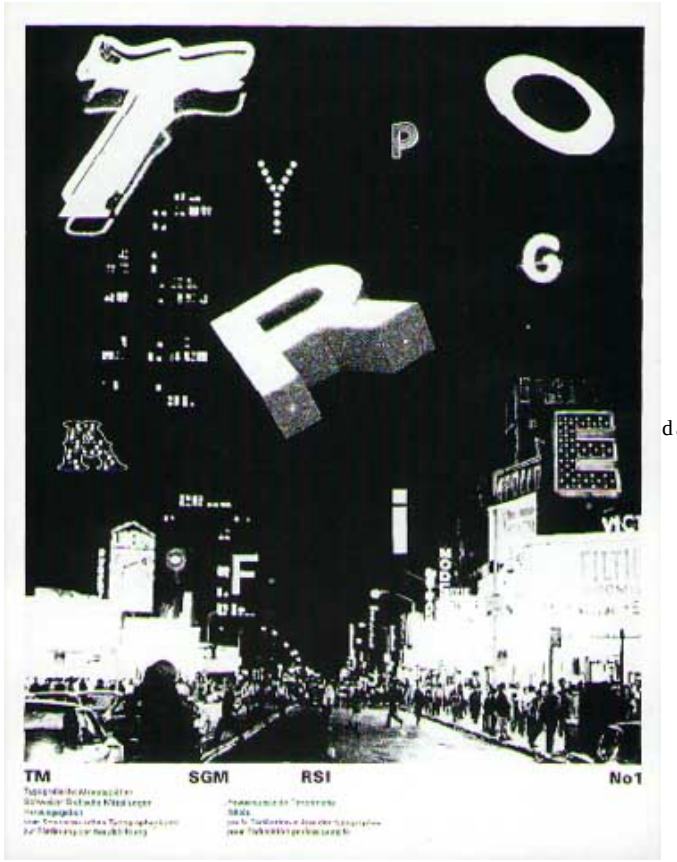
muriel cooper, learning from las vegas, cover, 1972



massimo vignelli, national park service brochure (unigrid), 1977



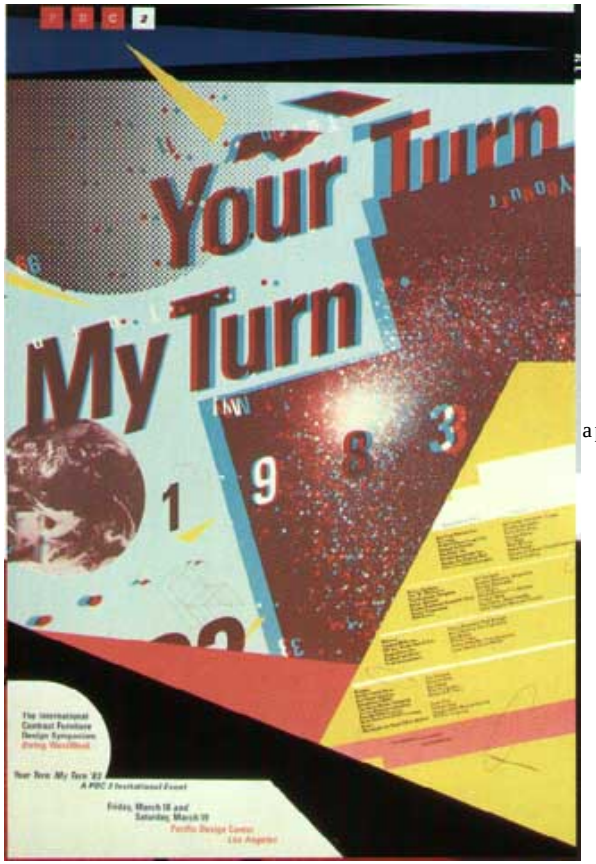
wolfgang weingart, typografische monatsblatter, cover, 1976



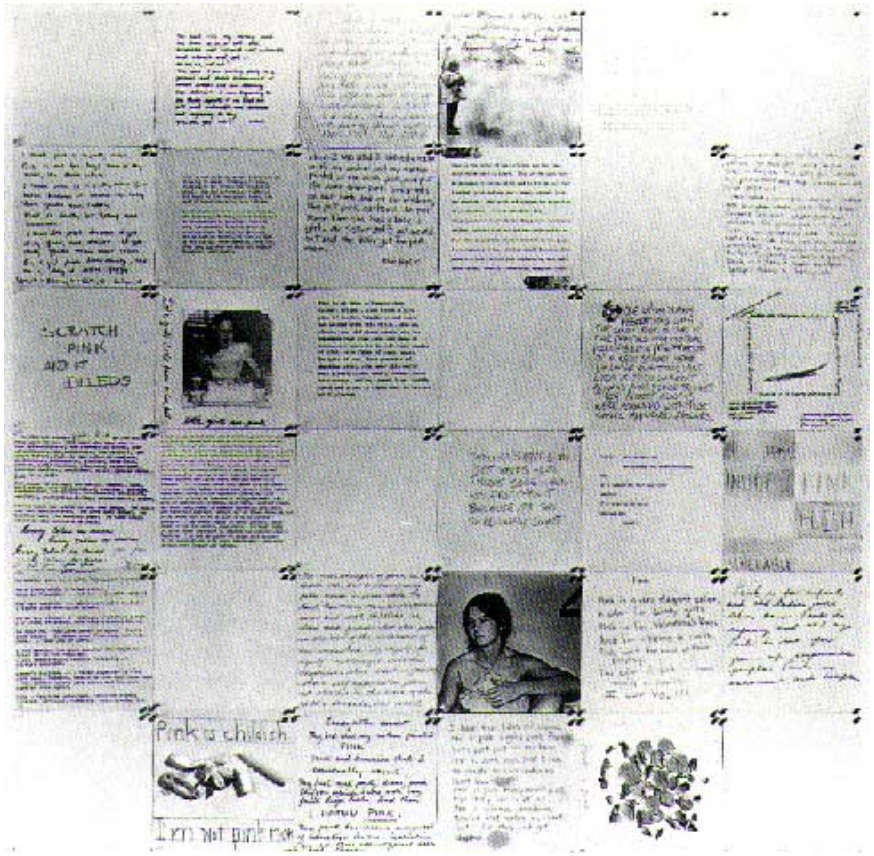
dan friedman, typografische monatsblatter, cover, 1971



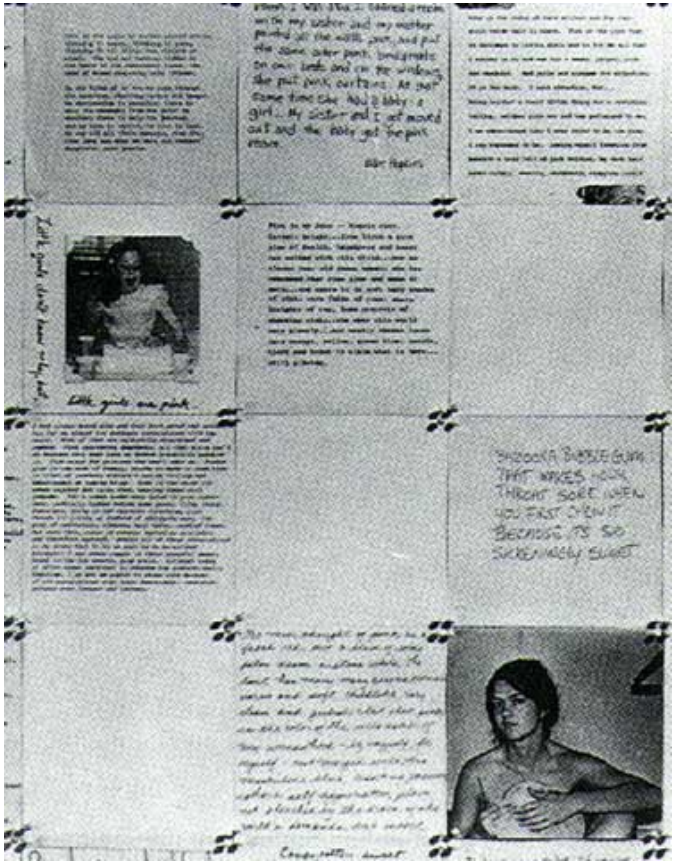
april greiman, calarts poster, 1979



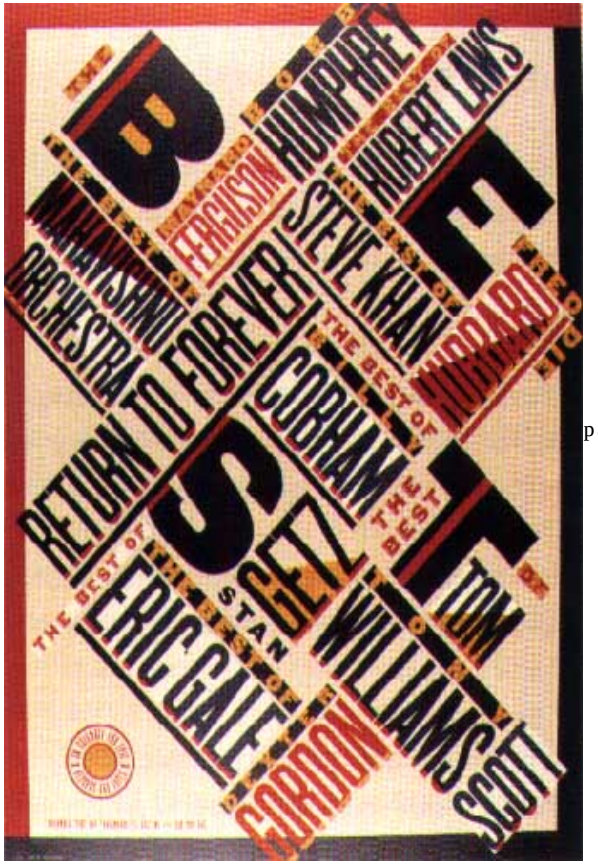
april greiman, my turn your turn poster, 1983



sheila levrant de bretteville, pink, poster, 1974



sheila levrant de bretteville, pink, detail, 1974



paula scher, columbia records promotion poster, 1979

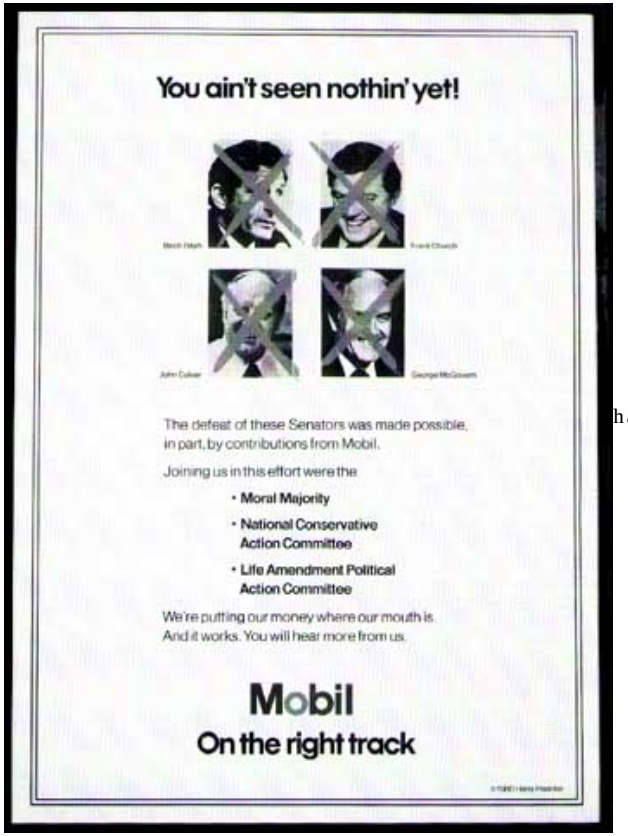


paula scher, swatch poster, 1985

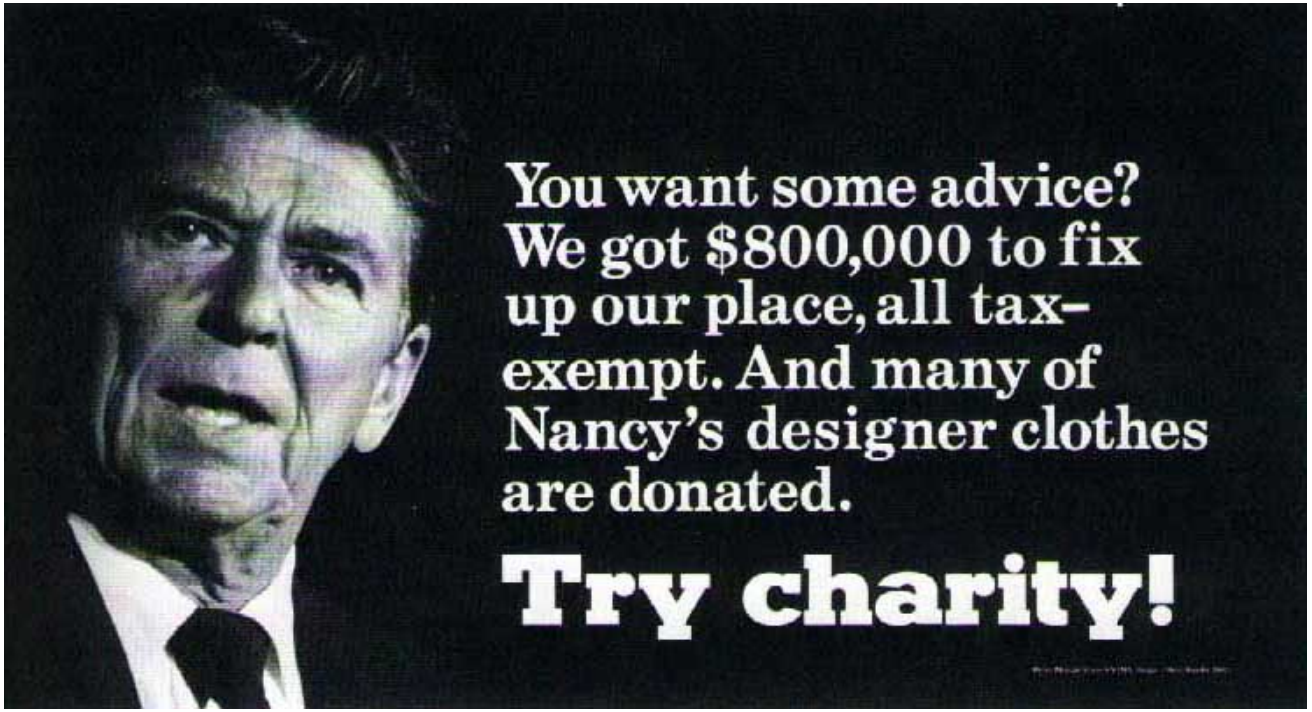
next



Barbara Kruger, poster, 1989



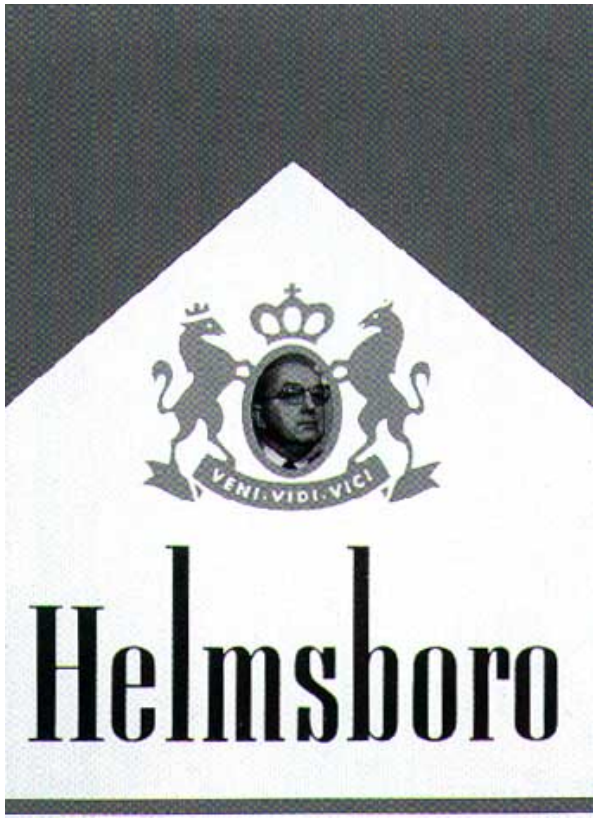
hans haacke, on the right track, 1980



hans haacke, safety net, 1982



hans haacke, this is alcan, 1983



hans haacke, helmsboro, 1989



krzysztof wodiczko, projection on soldiers & sailors memorial arch, nyc, 1984-5

THE ADVANTAGES OF BEING A WOMAN ARTIST:

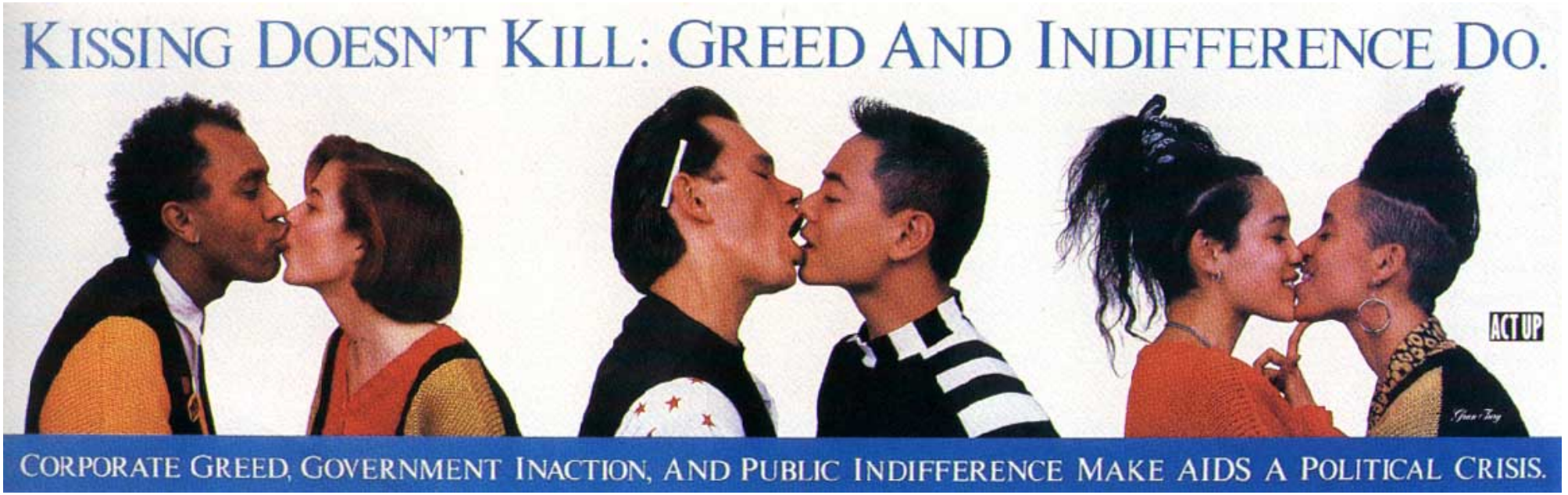
Working without the pressure of success.
Not having to be in shows with men.
Having an escape from the art world in your 4 free-lance jobs.
Knowing your career might pick up after you're eighty.
Being reassured that whatever kind of art you make
it will be labeled feminine.
Not being stuck in a tenured teaching position.
Seeing your ideas live on in the work of others.
Having the opportunity to choose between career and motherhood.
Not having to choke on those big cigars or paint in Italian suits.
Having more time to work after your mate dumps you
for someone younger.
Being included in revised versions of art history.
Not having to undergo the embarrassment of being called a genius.
Getting your picture in the art magazines wearing a gorilla suit.

Guerrilla Girls CONSCIENCE OF THE ART WORLD

guerilla girls, the advantages of being a woman artist, c.1980s



guerilla girls, bus ad, c.1980s

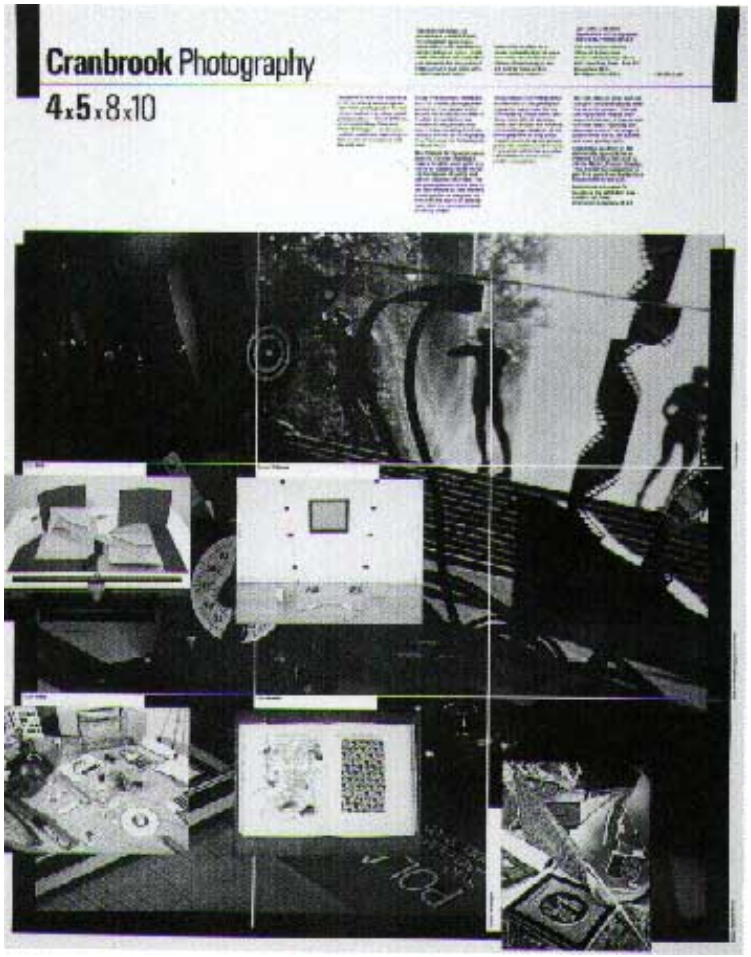


gran fury, kissing doesn't kill, bus ad, 1989

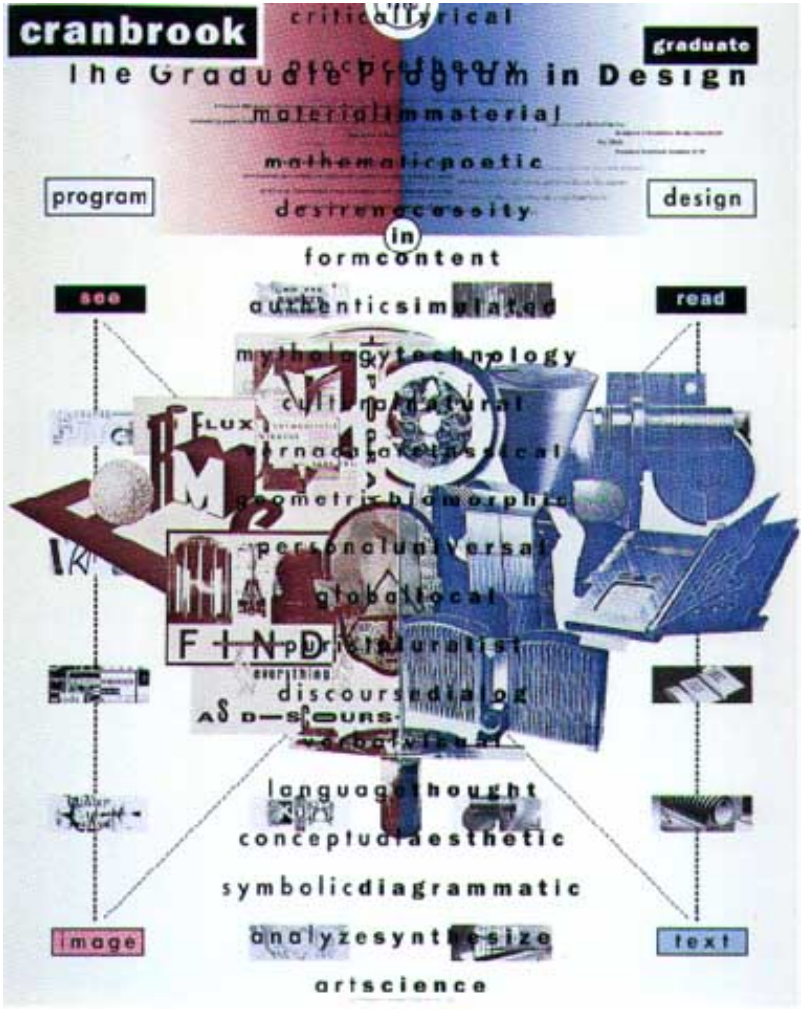


graffiti, britain, 1979

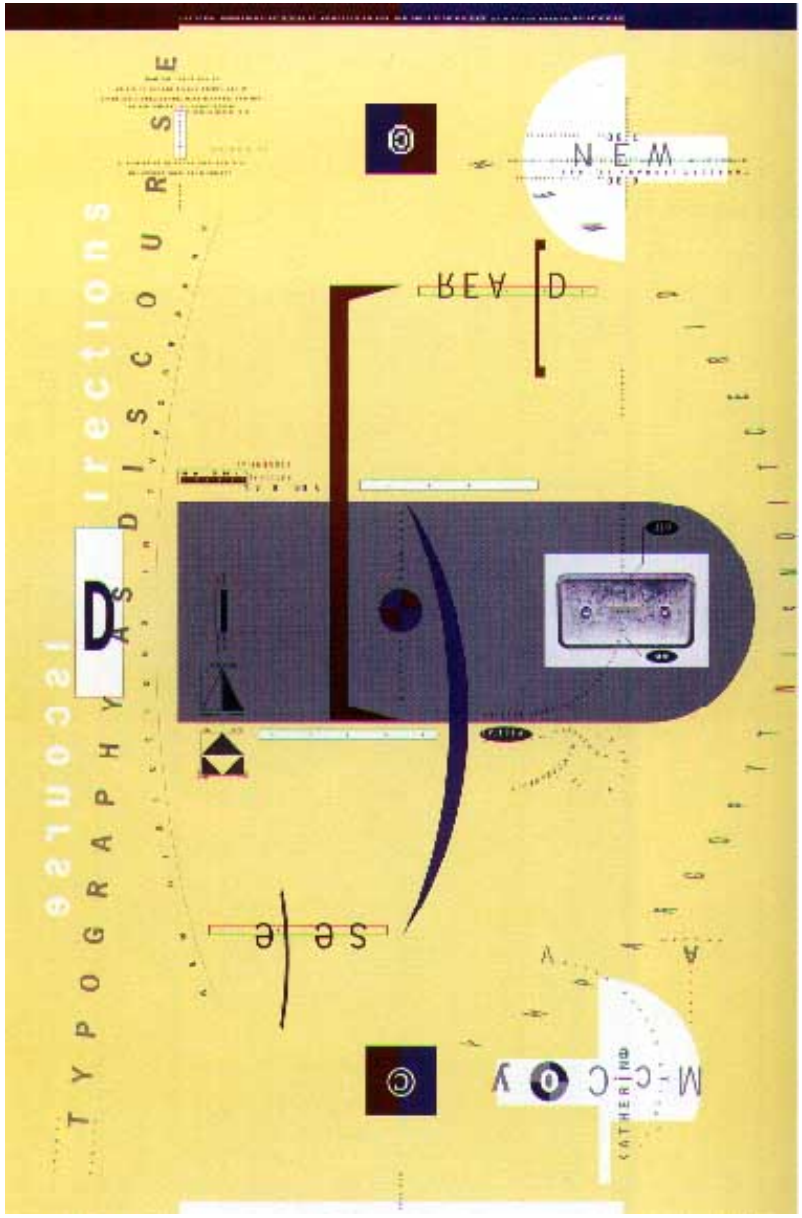
next



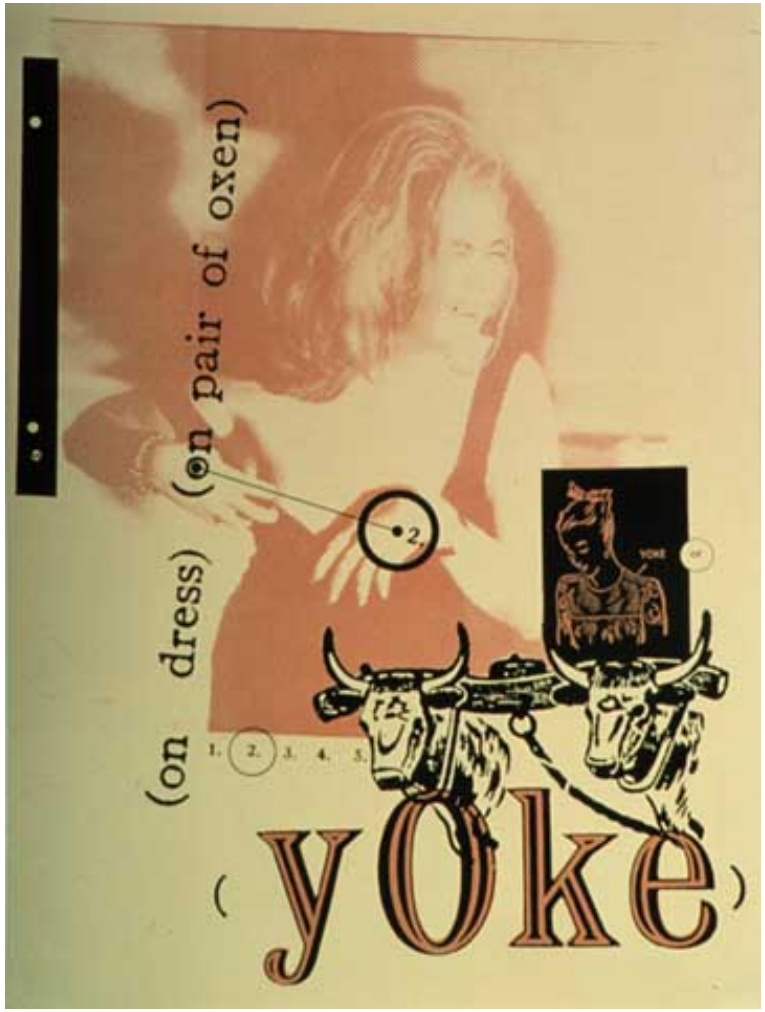
katherine mccoy, poster, 1980



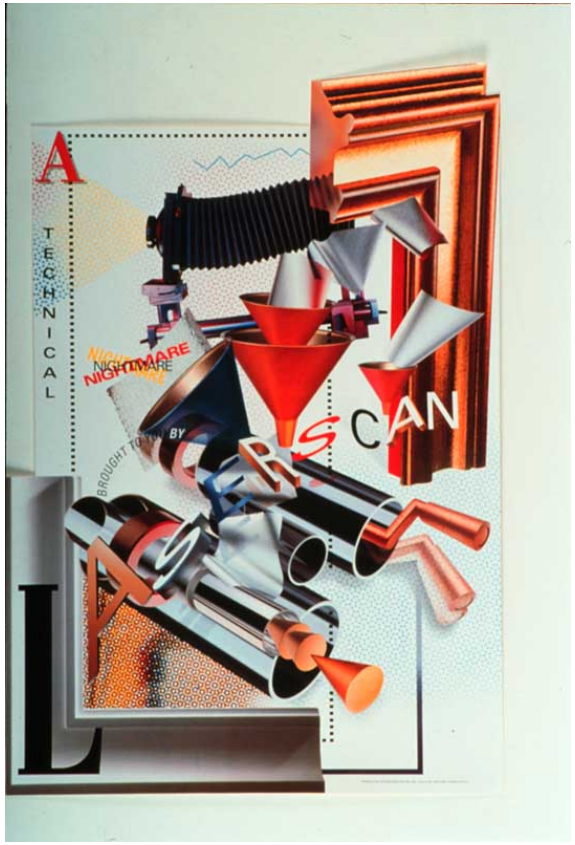
katherine mccoy, poster, 1989



alan hori, typography as discourse, poster, 1989

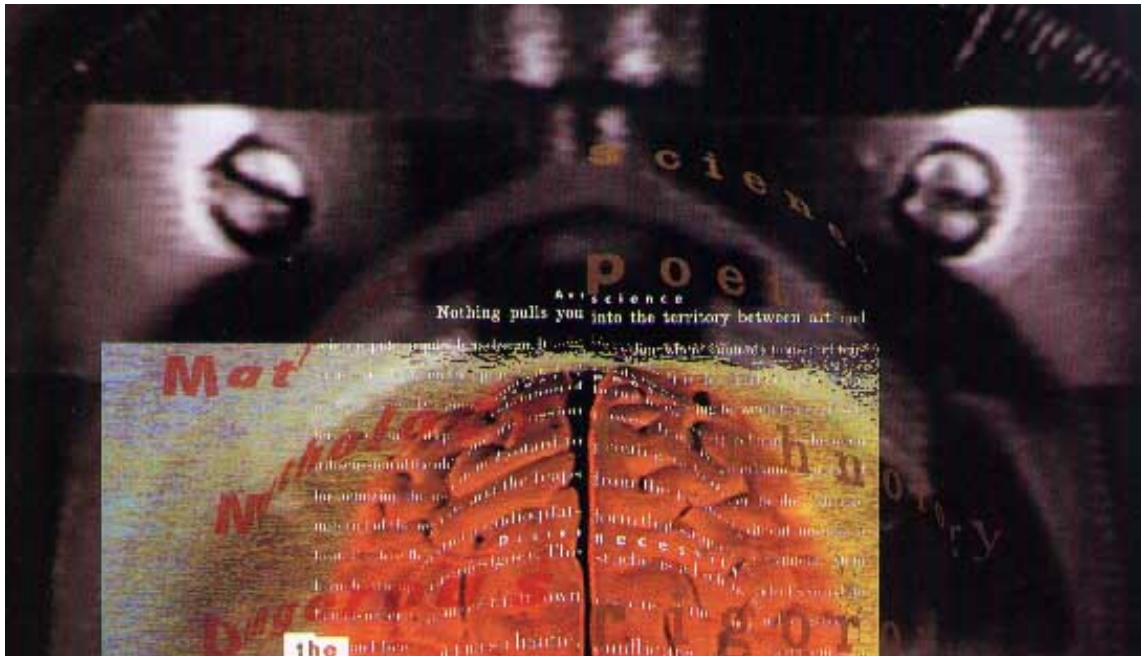


glenn suokko, yoke, 1986



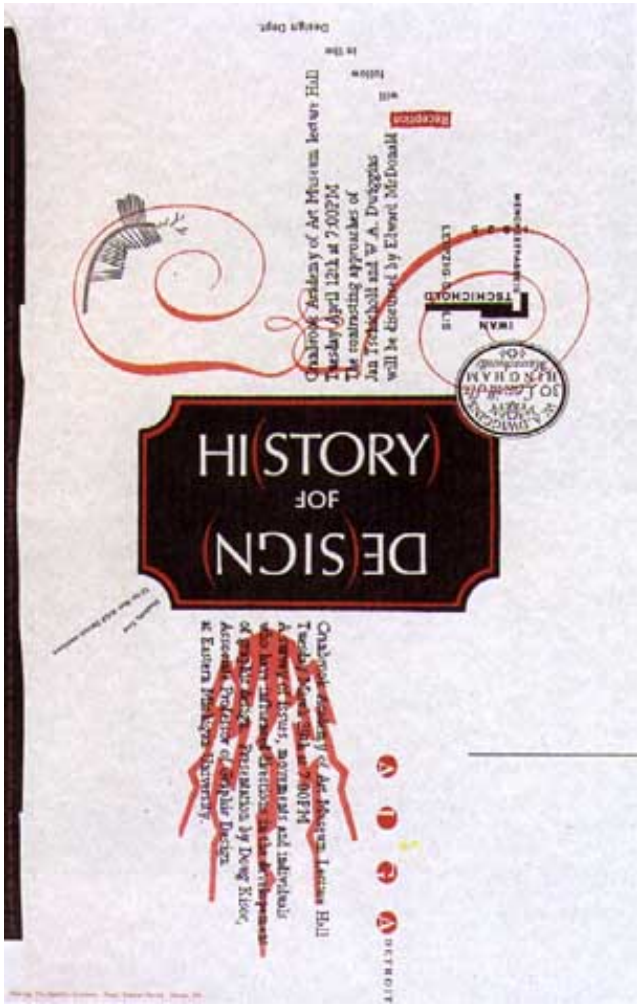


nancy skolos + tom wedell, posters for laserscan, fonts, c.1989

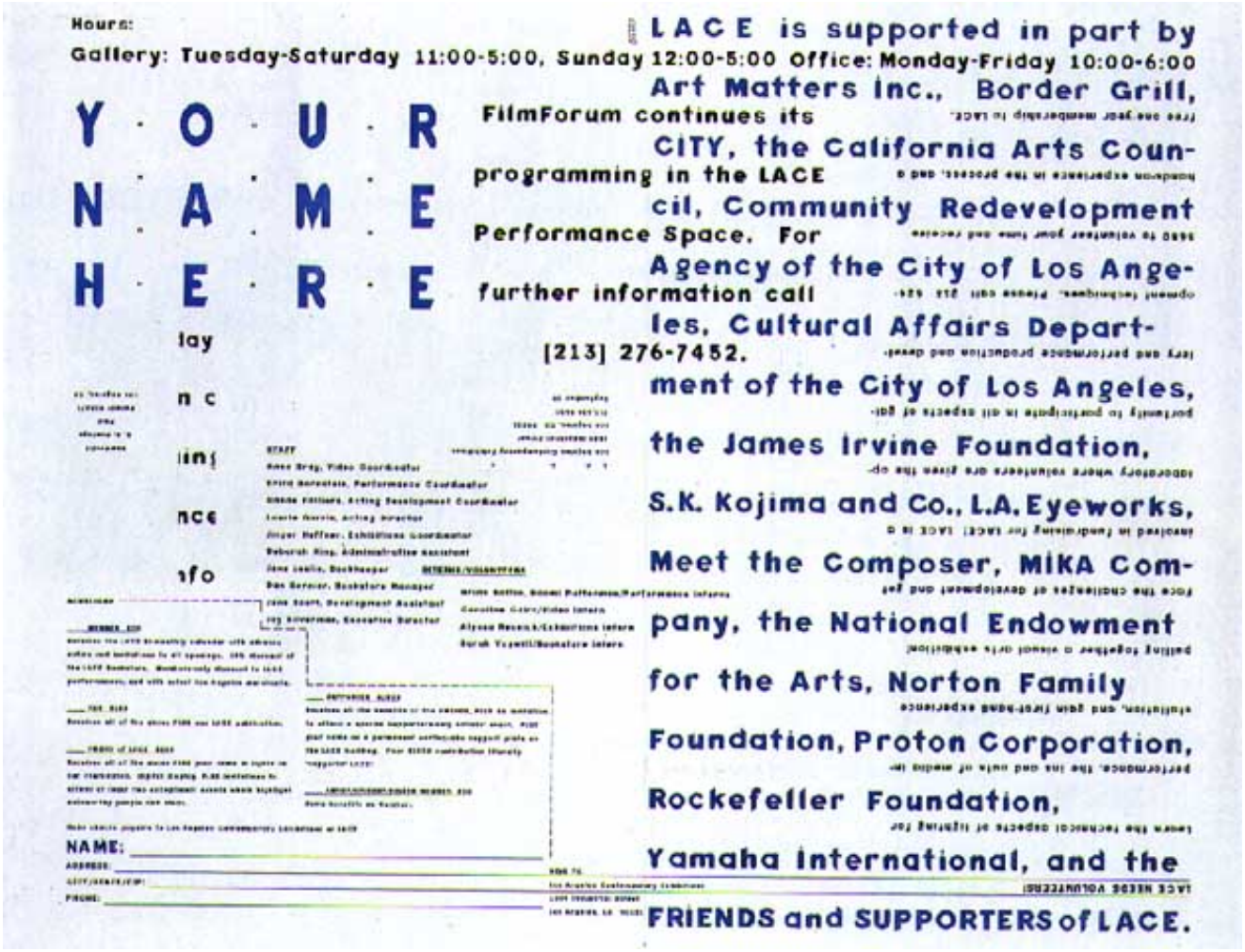




p. scott makela, the new cranbrook discourse, poster, 1990



ed mcdonald, history of design/story of sign, poster, 1988

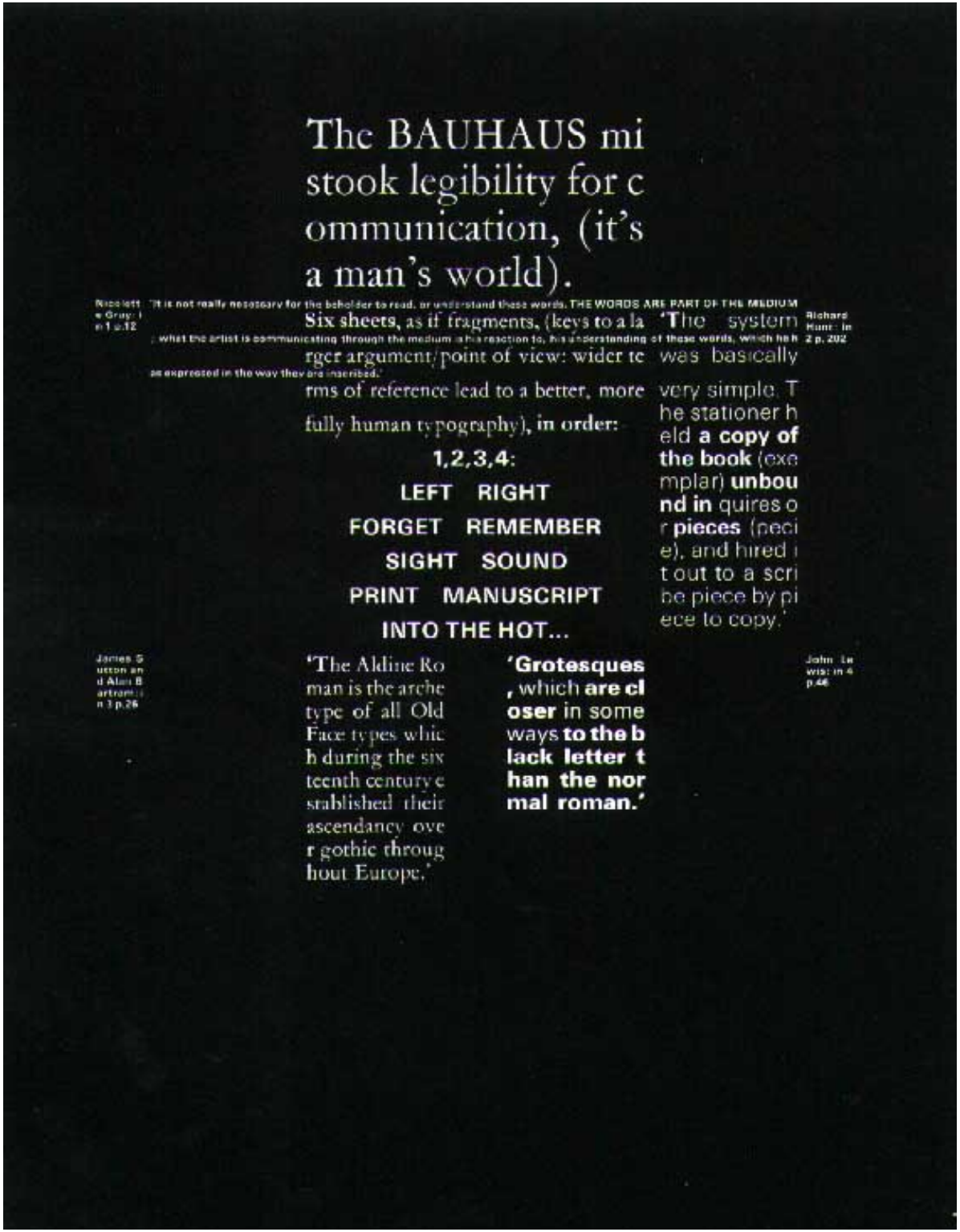


jeffrey keedy, lace, flier, 1989





jeffrey keedy, keedy sans, hard times


The BAUHAUS mi
stook legibility for c
ommunication, (it's
a man's world).
Nicholett
e Gray: i
n 1 p.12
'It is not really necessary for the beholder to read, or understand these words. THE WORDS ARE PART OF THE MEDIUM
; what the artist is communicating through the medium is his reaction to, his understanding of these words, which he h
as expressed in the way they are inscribed.'
Six sheets, as if fragments, (keys to a la
rger argument/point of view: wider te
rms of reference lead to a better, more
fully human typography), in order:
1,2,3,4:
LEFT RIGHT
FORGET REMEMBER
SIGHT SOUND
PRINT MANUSCRIPT
INTO THE HOT...
'The system
was basically
very simple. T
he stationer h
eld a copy of
the book (exe
mplar) unbou
nd in quires o
r pieces (peci
e), and hired i
t out to a scri
be piece by pi
ece to copy.'
Richard
Hunt: in
2 p. 202
James S
utton an
d Alan B
artram: i
n 3 p.26
'The Aldine Ro
man is the arche
type of all Old
Face types whic
h during the six
teenth century e
stablished their
ascendancy ove
r gothic throug
hout Europe.'
'Grotesques
, which are cl
oser in some
ways to the b
lack letter t
han the nor
mal roman.'
John Le
wis: in 4
p.46

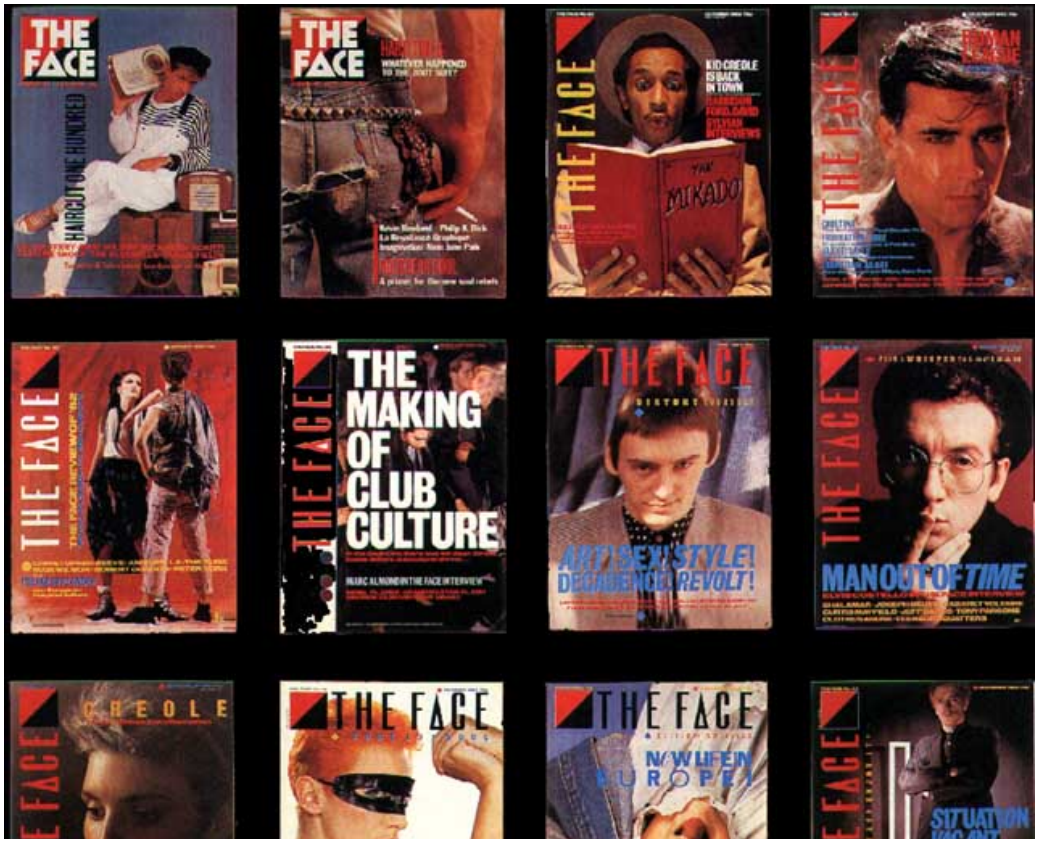


phil baines, the bauhaus mistook legibility for communication, 1985

next



terry jones, I.D. magazine, 1st issue spread, 1980



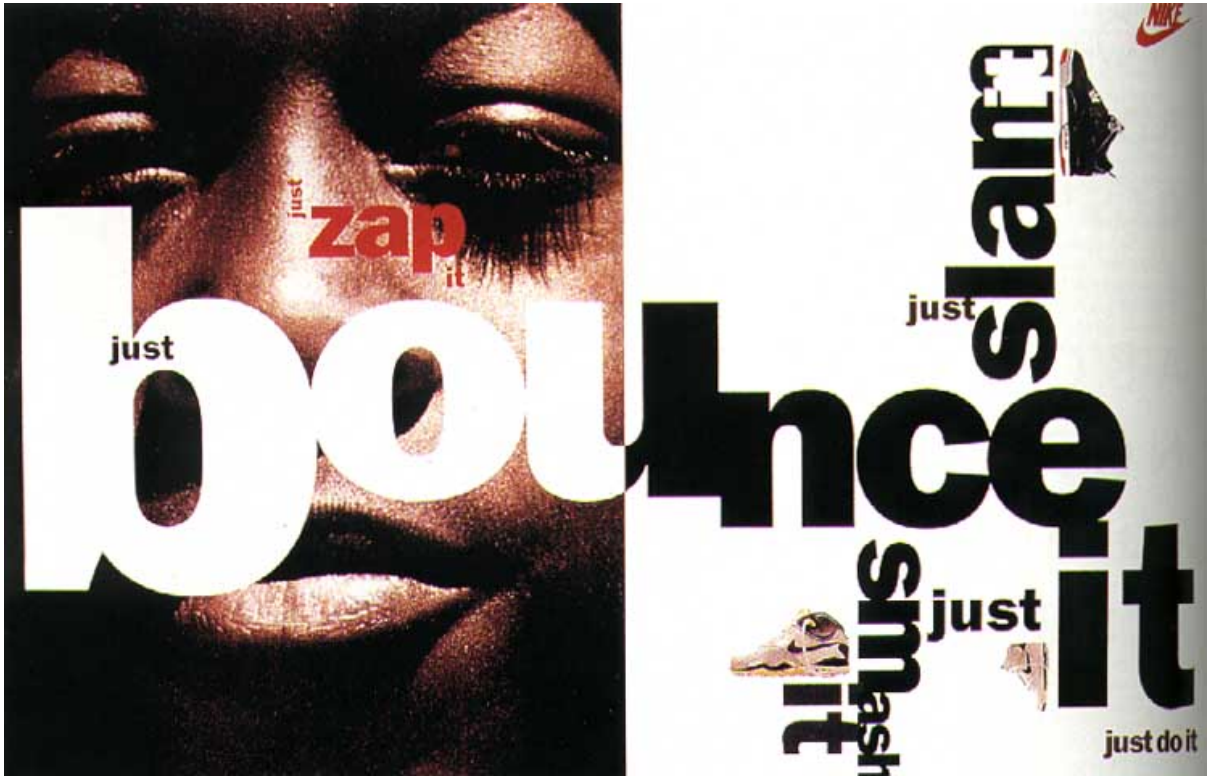


neville brody, the face magazine covers, early 1980s

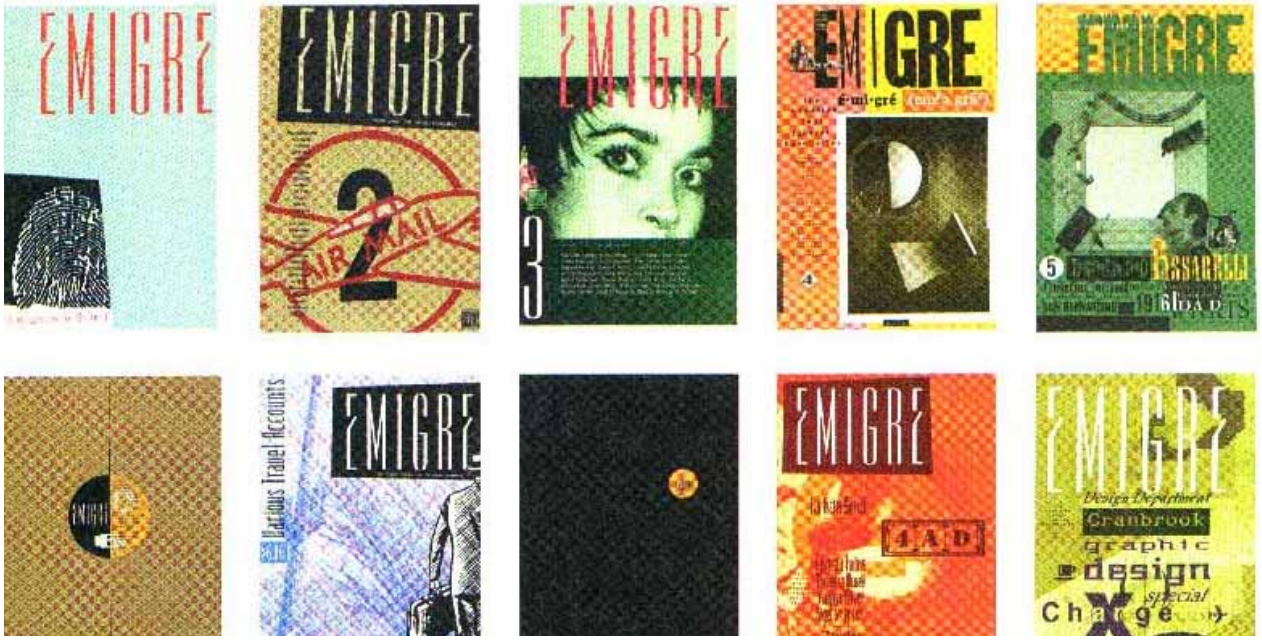


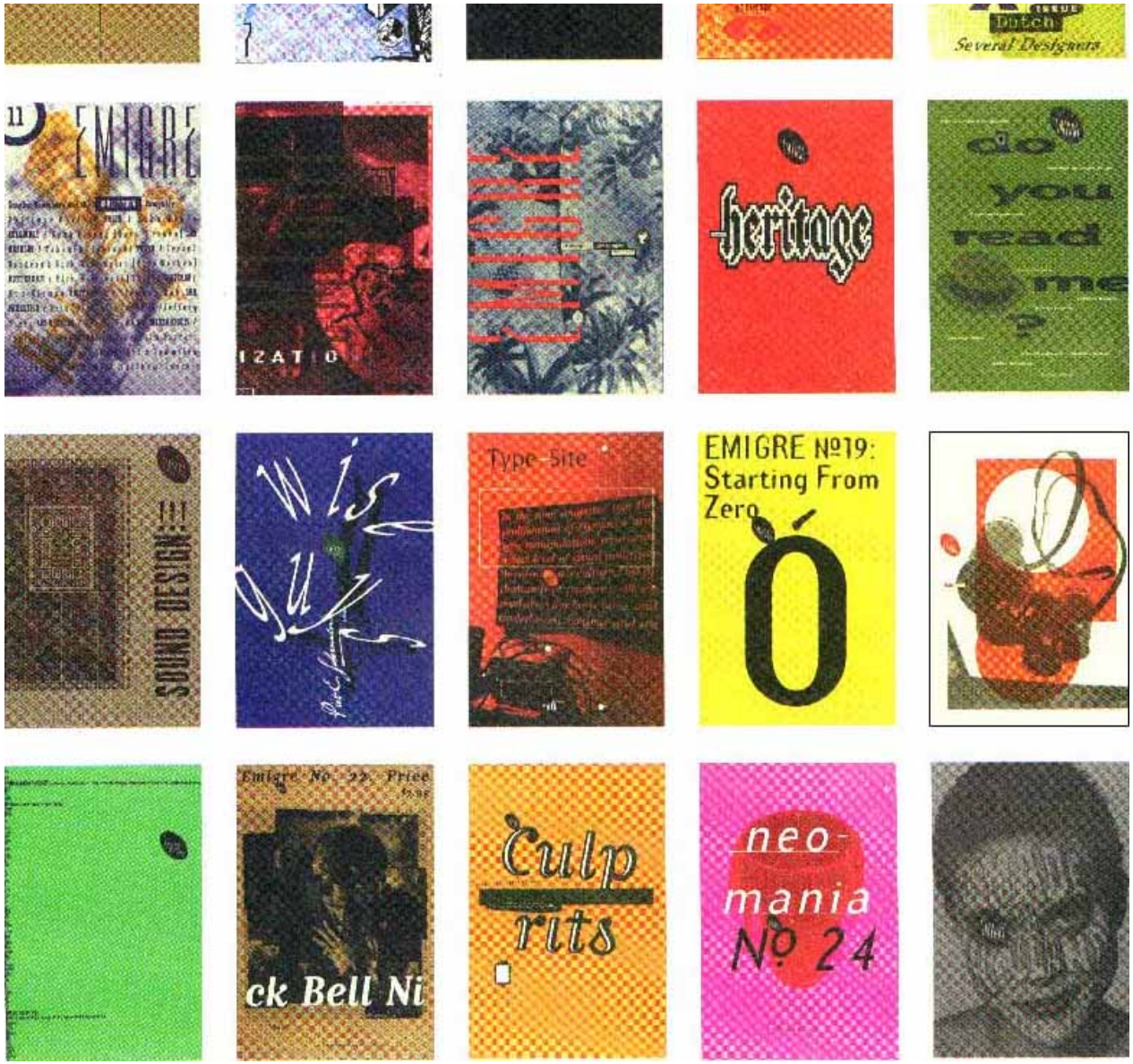


neville brody, typeface 2 & 6



neville brody, nike ad, 1989





Rudy VanderLans, et al, emigre magazine covers, 1984-1993

The Emperor, Universal, Oakland, and Emigre faces were originally designed as bitmap fonts for use on the 72 dot per inch computer screen and dot matrix printer before high resolution outline fonts were available. Since the coarse resolution does not allow for a faithful representation of the same design for a variety of sizes, these faces relate by a system of whole pixel increments.

The Emperor family consists of a series of faces that maintain the same one pixel stem to two pixel counter ratio, while varying the vertical cap height. The Universal family uses a one pixel stem to three pixel counter ratio, and Oakland and Emigre families use a two pixel stem to two pixel counter ratio.

The coarser the resolution, the more limited is the possibility of pixel placement, and the variety of representable font characteristics is limited accordingly. Emperor Eight and Oakland Six are two designs that use the minimum number of pixels needed to define a complete alphabet; the numbers, Eight and Six, refer to the number of pixels that compose the capital height. These "Coarse Resolution" designs are now provided in PostScript and TrueType outline formats to facilitate scaling and incorporation into high resolution documents.

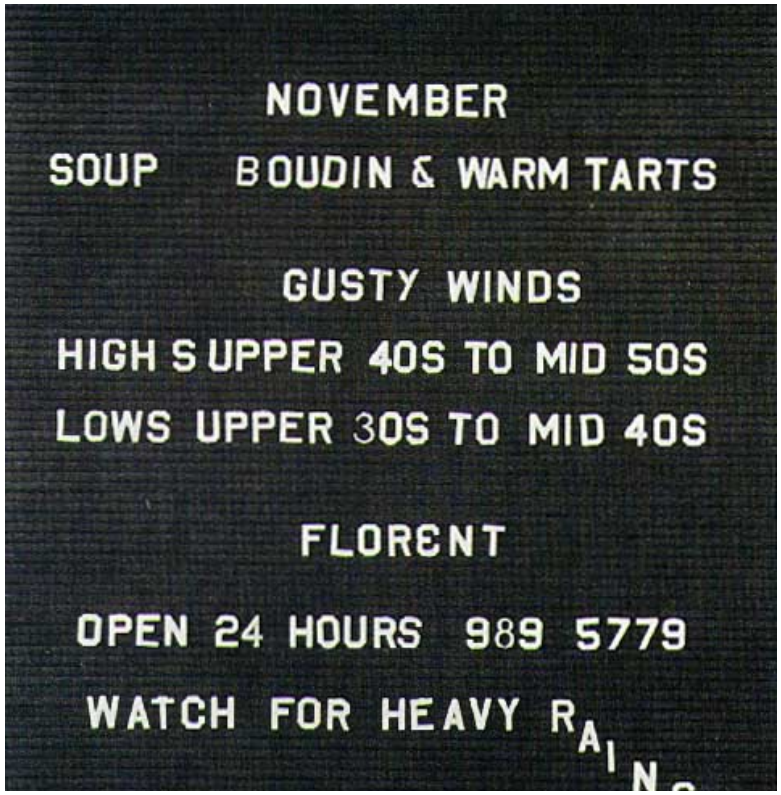
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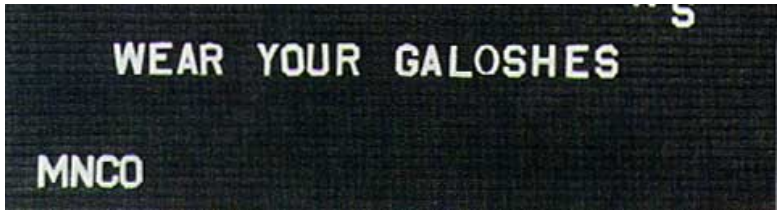
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zuzana licko, emigre typeface

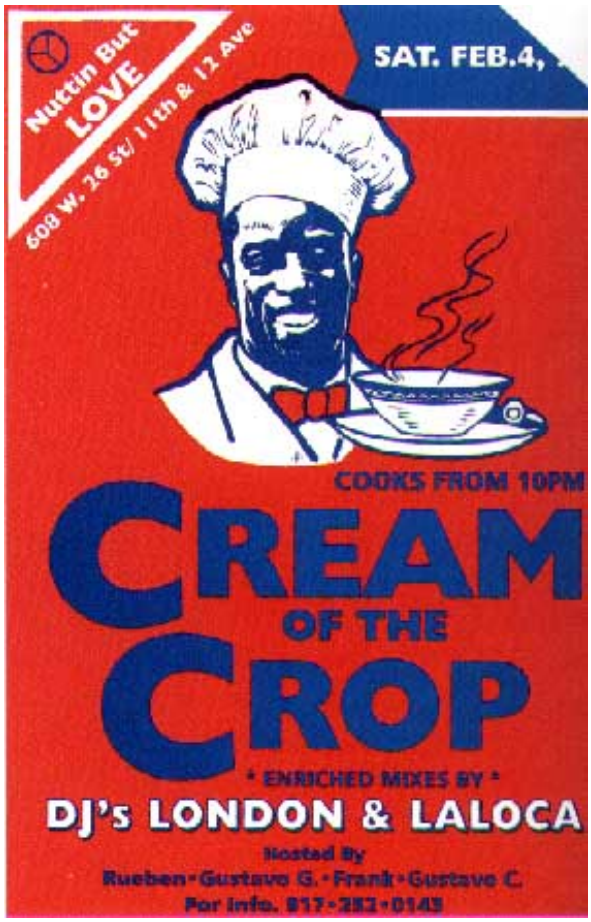




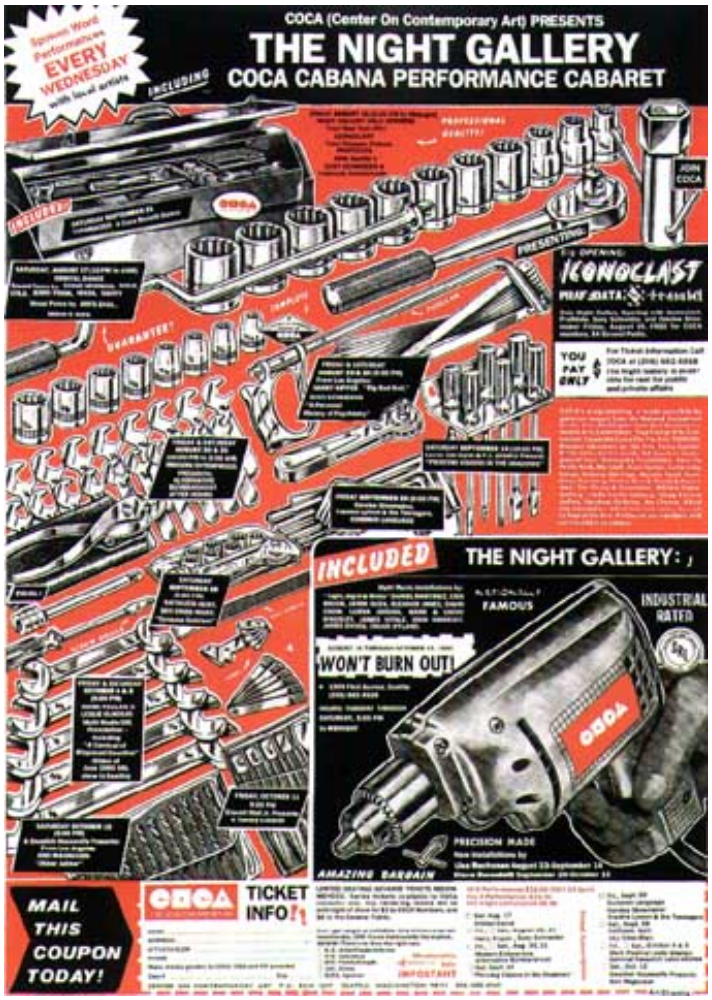
M&Co (tibor kalman), restaurant florent ad, 1986


WIDESCREEN EDITION
JAMES STEWART
KIM NOVAK
IN ALFRED HITCHCOCK'S
MASTERPIECE
'VERTIGO'
PG
FULLY RESTORED
DIGITALLY THX MASTERED
FOR SUPERIOR SOUND AND PICTURE QUALITY

Saul Bass


Nuttin But LOVE
608 W. 26 St/ 11th & 12 Ave
SAT. FEB.4,
COOKS FROM 10PM
CREAM
OF THE
CROP
* ENRICHED MIXES BY *
DJ's LONDON & LALOCA
Hosted By
Rueben • Gustavo G. • Frank • Gustavo C.
For Info. 917 • 282 • 0143

unknown designer, invitation, 1994



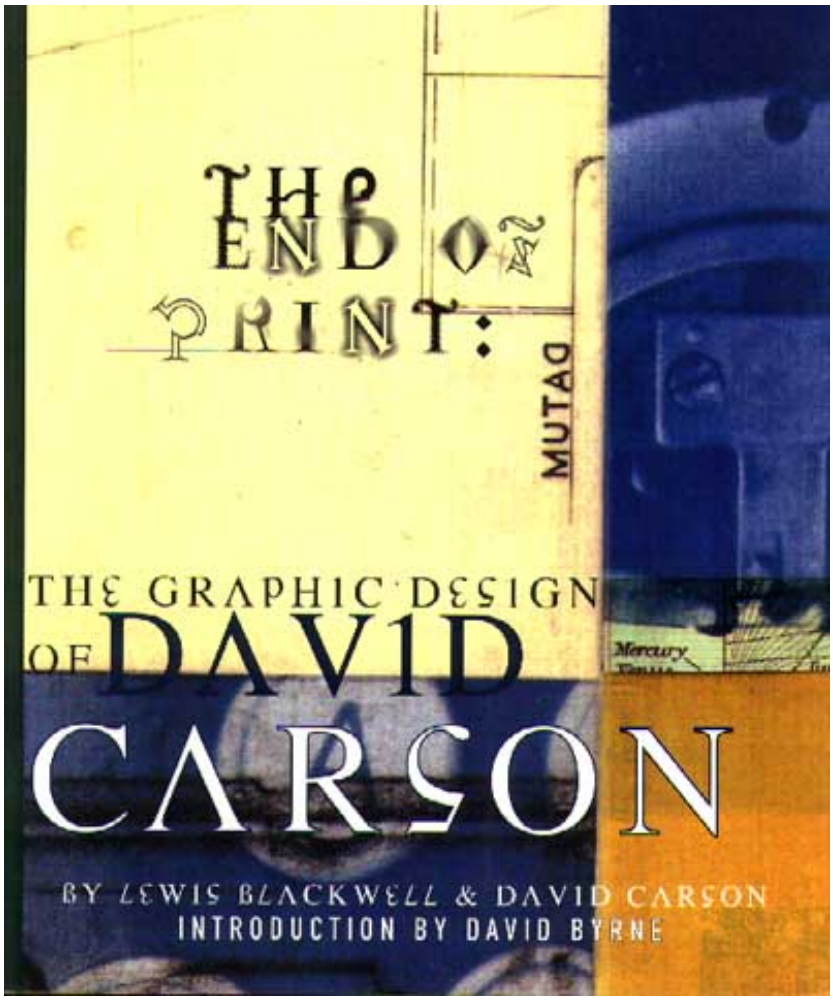
art chantry, center for contemporary art, poster, 1991



art chantry, liquor giants, LP cover, 1992



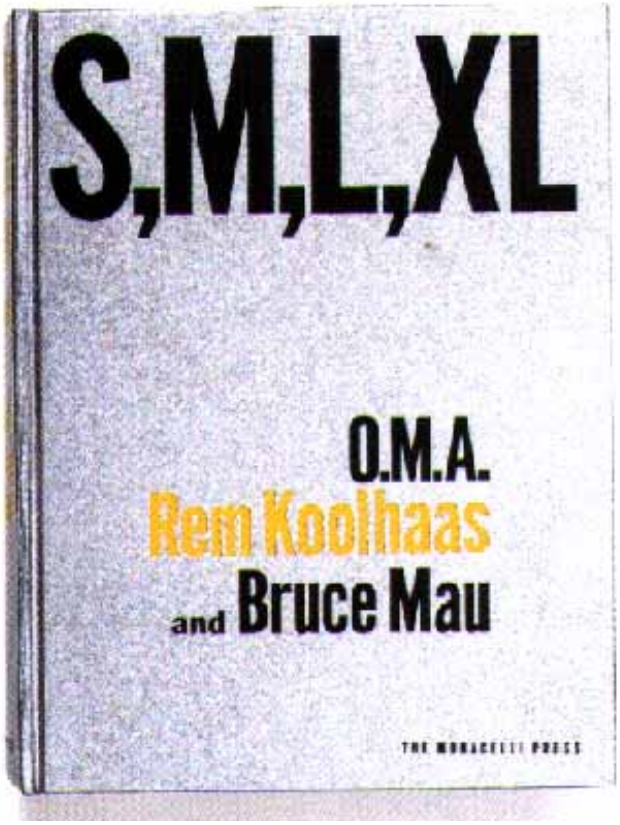
tony zajkowski, modified logos, 1991



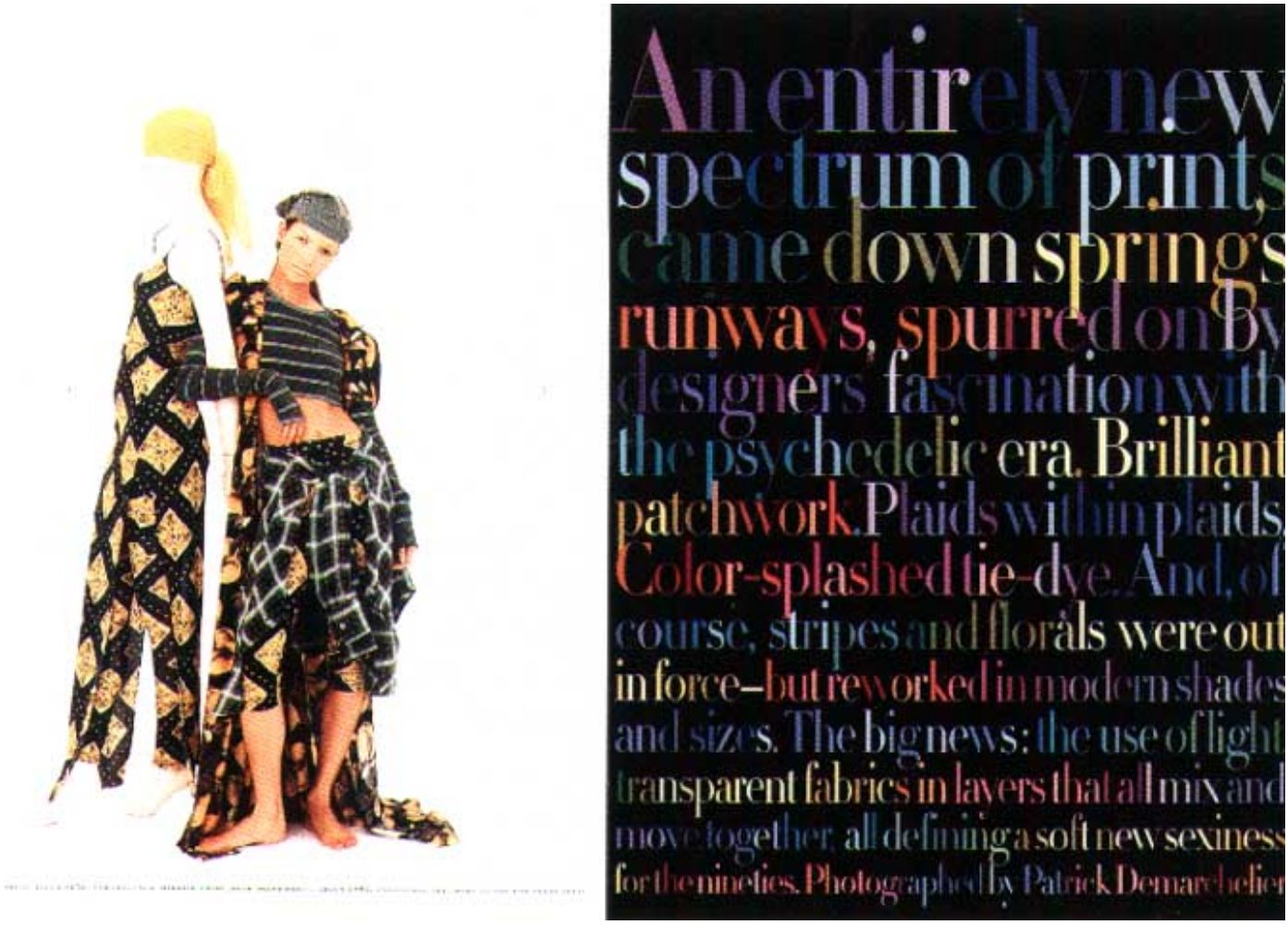
david carson, the end of print, book cover, 1995



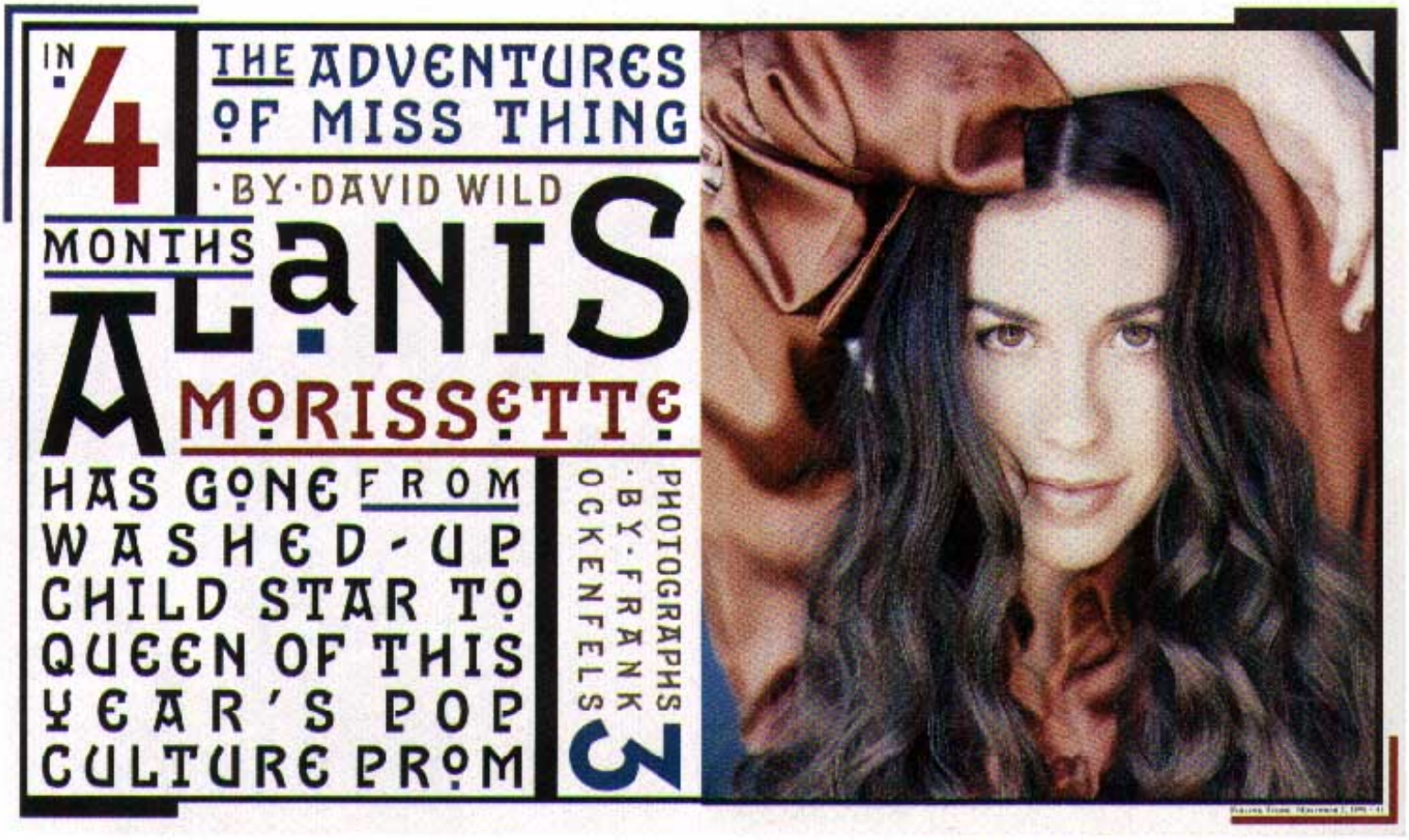
mimmo rotella, cinemascope, torn posters on canvas, 1962



Rem Koolhaus and Bruce Mau, S, M, L, XL, 1994



fabien baron, harper's bazaar, magazine spread, 1993



fred woodward, rolling stone, magazine spread, 1995

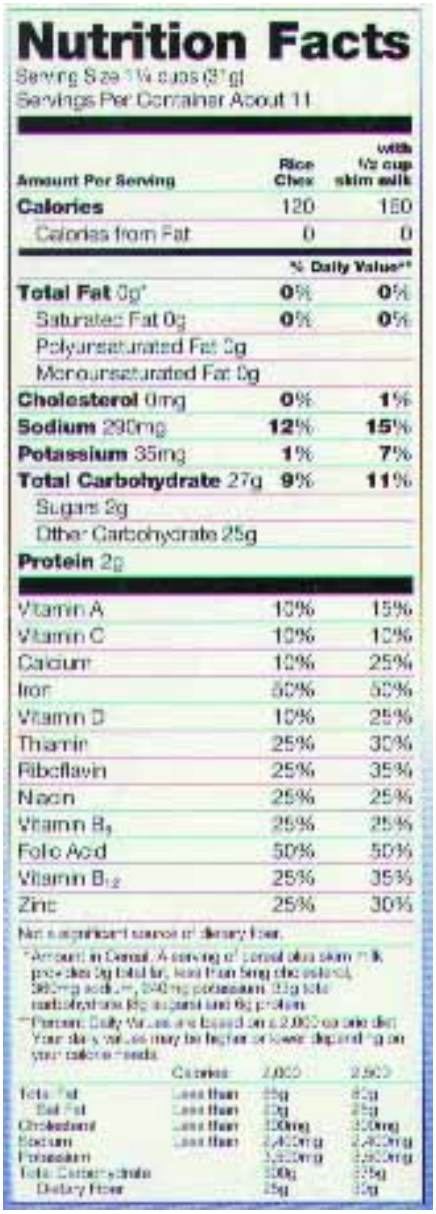


Mind Grenades, John Plunkett, Louis Rossetto, 1996

next



Universal Price Code



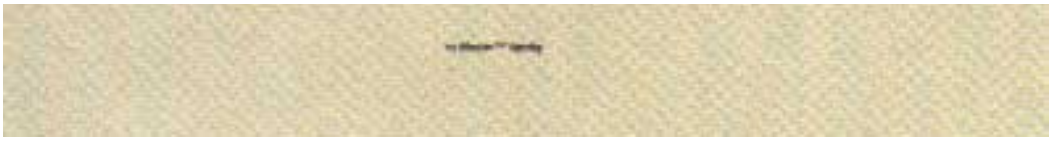
Nutrition Facts

Serving Size 1¼ cups (31g)
Servings Per Container About 11

Amount Per Serving	Rice Chex	with ½ cup skim milk
Calories	120	160
Calories from Fat	0	0
		% Daily Value**
Total Fat 0g*	0%	0%
Saturated Fat 0g	0%	0%
Polyunsaturated Fat 0g		
Monounsaturated Fat 0g		
Cholesterol 0mg	0%	1%
Sodium 290mg	12%	15%
Potassium 35mg	1%	7%
Total Carbohydrate 27g	9%	11%
Sugars 2g		
Other Carbohydrate 25g		
Protein 2g		
Vitamin A	10%	15%
Vitamin C	10%	10%
Calcium	10%	25%
Iron	50%	50%
Vitamin D	10%	25%
Thiamin	25%	30%
Riboflavin	25%	35%
Niacin	25%	25%
Vitamin B_6	25%	25%
Folic Acid	50%	50%
Vitamin B_{12}	25%	35%
Zinc	25%	30%

Nutrition Facts, Burkey Belser, Greenfield/Belser Ltd.

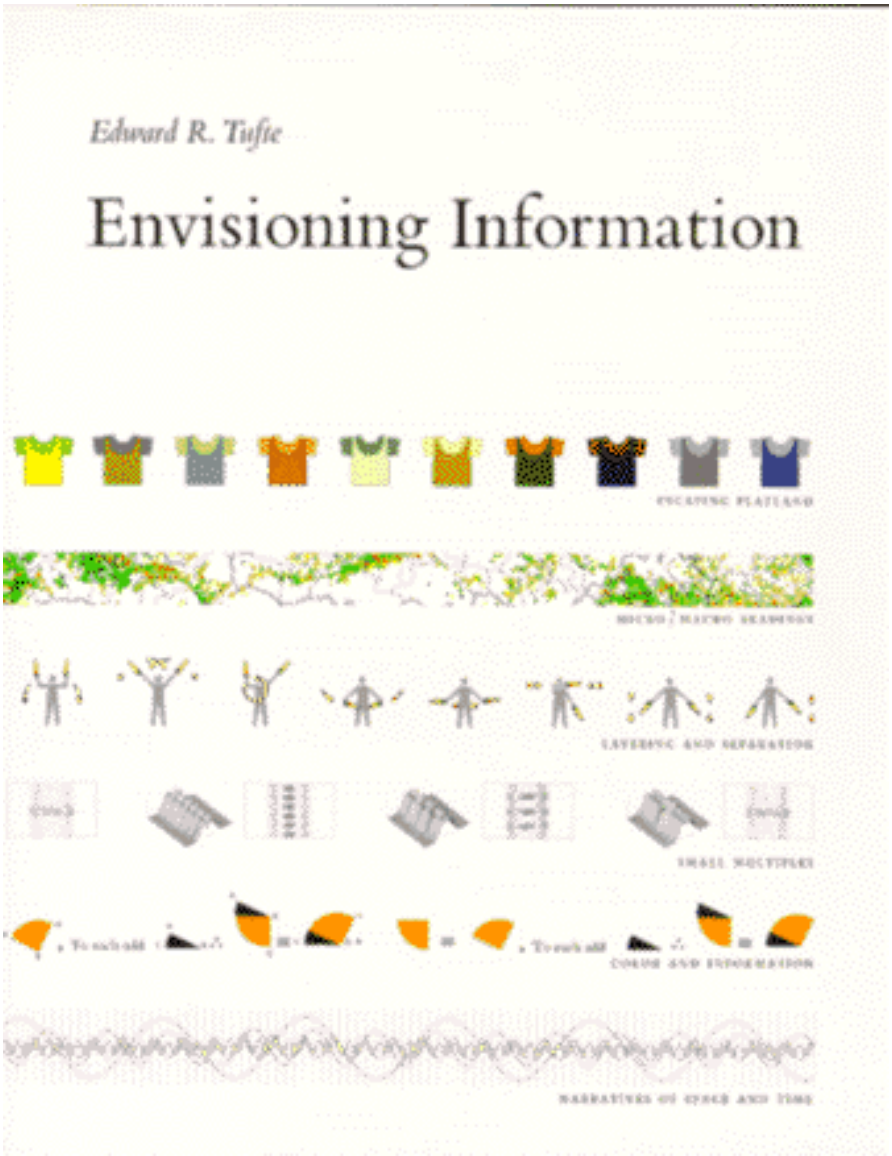

Metabolic
Metabolism
Metabolite
Metabolize
METACARPAL
METACARPUS
Metacenter
Metachromatism
METAFICTION
METAGALAXY
Metagenesis
Metalanguage
METALINGUISTICS
METAPHYSICAL
Metaphysician
Metaphysics
METAPLASIA
METAPLASM



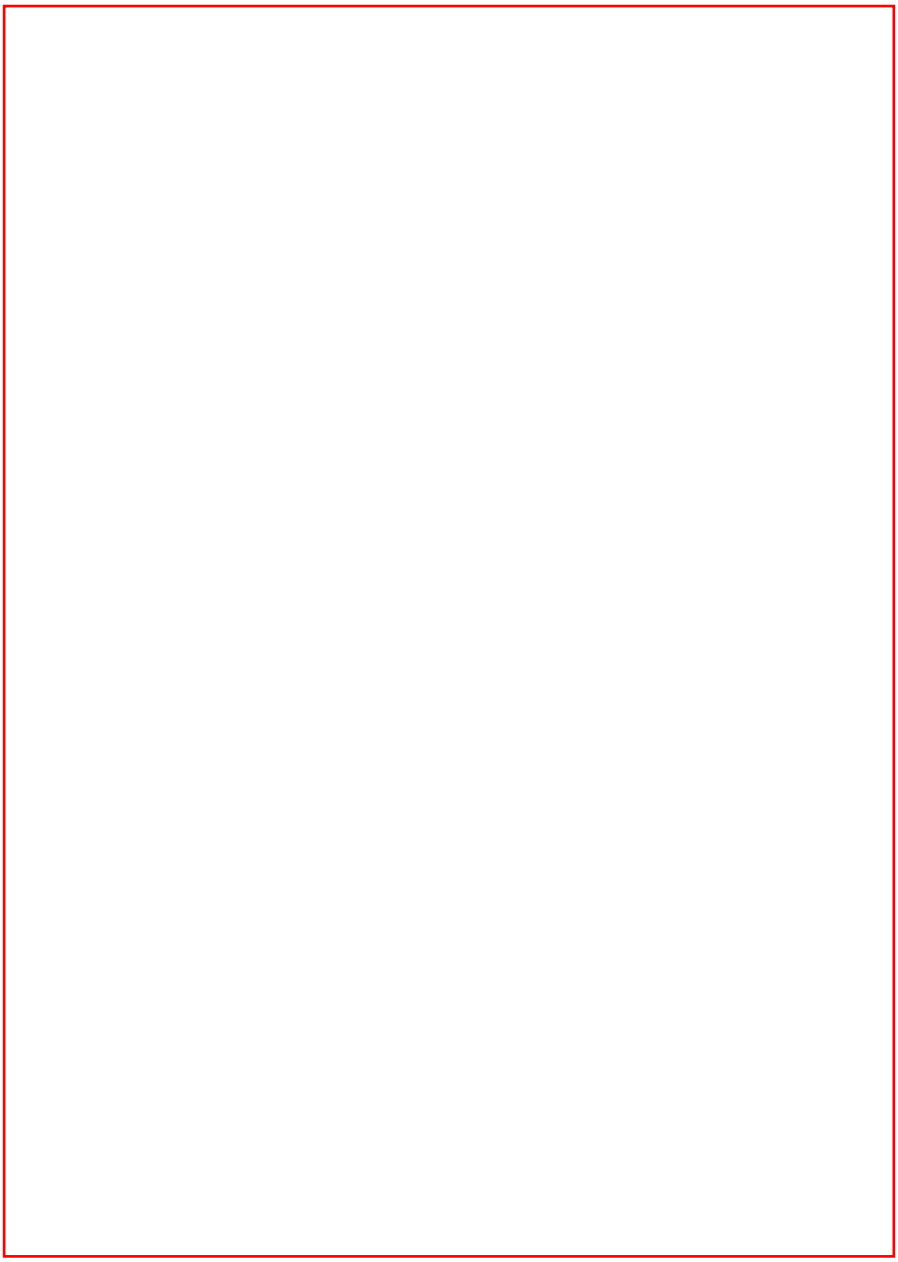
eric spiekermann, meta, 1993



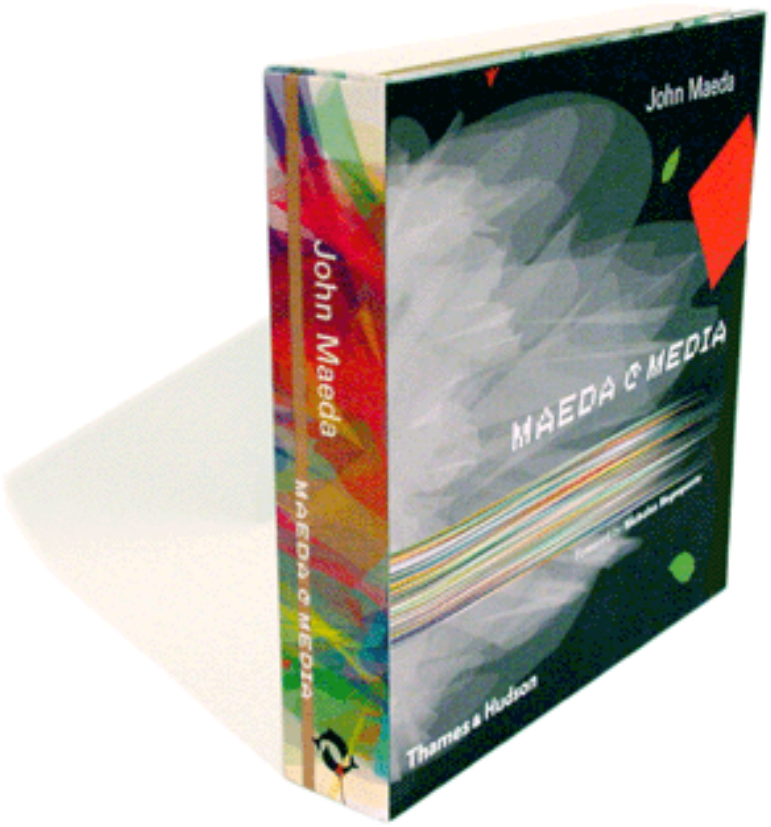
adobe myriad type, 1991



edward tufte, envisioning information (cover), 1990



richard wurman, information architects, 1997



John Maeda, Maeda on Media, 2001



Elliott Earls, The Apollo Program



Design Responsibility Online, Women's Design + Research Unit and girlsinflight, 2001